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SESQUI CONCERTS BY PHILADELPHIANS CLOSE BRILLIANTLY

Leopold Stokowski Leads Final Orchestral Program of Summer by His Forces Before Largest Audience of Season—Conductor's Own Arrangements of Familiar Works by Bach and Albeniz Figure in Closing Lists

PHILADELPHIA, Sept. 26.—The Philadelphia Orchestra, under Leopold Stokowski, was heard in the final concert of the Sesquicentennial series in the auditorium on Saturday evening, Sept. 25. A feature of the concert was the rehearing of the conductor's orchestral transcriptions of Bach's Passacaglia in C Minor and Albeniz' "Fête-Dieu à Seville," on a program which included Franck's Symphony in D Minor and a Handel Overture in D Minor.

The final symphonic event in the regular exposition cycle drew the largest audience of this season. Round after round of applause greeted Mr. Stokowski as he brought to a close the series of thirty-two concerts, which in point of artistic standards and realization has probably not been surpassed at any great international fair.

Eminent guest conductors and the home director himself presided over the splendid personnel of the Philadelphia Orchestra, and in the course of the summer covered wide ranges of territory in the literature of the best instrumental music. The soloists, averaging about one a week, were of winter season caliber and distinction.

For the first few concerts, admission charges were exacted in addition to the Sesquicentennial admission tax. The majority of the offerings, however, were presented free to exposition patrons, including the notable group of four under the baton of Frederick Stock. Auditorium admission charges of fifty cents were revived for the four Stokowski concerts, when the attendance proved to be the largest of the season.

The Philadelphia organization's own director drew heavily during his engagement upon compositions in which he has specialized, including several masterpieces which he has revitalized by his new orchestration. The final program was typical, including as it did the extremely effective arrangement of the colorful Albeniz piano piece "Fête-Dieu à Seville," and the stirring transcription of the Bach Passacaglia.

Mr. Stokowski has also infused Franck's Symphony with a characteristically compelling poetic charm, which lends new values to this work. The orchestra throughout this farewell concert at the exposition was in magnificent form, obviously ready, after a season of unusual activity, to begin the winter cycle in the Academy of Music. The regular subscription concerts will begin on Oct. 8.

The Philadelphia Orchestra, with Mr. Stokowski as conductor, gave a concert in the Auditorium of the Sesquicentennial on Saturday evening, Sept. 19. The program was as follows:

Tone Poem, "Finlandia" Sibelius
Symphony, "From the New World," Dvorak
Suite from Gluck Operas Gluck-Mottl
Toccata in D Minor and Fugue Bach
(Orchestrated by Stokowski)

With the exception of Felix Mottl's arrangement of Gluck arias, a skillful



EVSEI BELOUSSOFF

'Cellist, Who Will Give His First Aeolian Hall Recital of the Season on Nov. 29. (See Page 29)

Chicago to Give "Don" in Modern Style

Schenck von Tropp Will Apply New Methods to Mozart Opera
—Noted Cast Announced—Private Sunday Nights for
Industrial Organizations—Chorus Rehearsals
Started—Principals Assembled

CHICAGO, Sept. 25.—The Chicago Civic Opera will employ modernist methods in staging "Don Giovanni" this season. Schenck von Tropp, a German artist who has designed the settings, is said to have planned scenery which will dispense with the ordinary properties, and depend upon the treatment of angular patterns with light. He is due to arrive in Chicago this month.

The cast for "Don Giovanni" will include Rosa Raisa as *Donna Anna*, Louise Loring as *Donna Elvira*, Edith Mason as *Zerlina*, Vanni Marcoux in the title rôle and Virgilio Lazzari as *Leporello*. Giorgio Polacco will conduct.

The Opera has extended its plant to include the space in the Auditorium building formerly used as a restaurant, and will house its subscription department here, with the entrance on Wabash Avenue. Other changes in the building will include a gallery box office, also opening on Wabash Avenue, where the gallery is accessible by elevators. With the opening of the season, all seats

above the spacious balcony will be sold in this box office.

A special feature of the season will be private performances, on Sunday nights, to be attended by employees of various industrial organizations. The Illinois Central Railroad has already bought a performance for Jan. 16. Two packing houses, two department stores, the student body of Northwestern University, and groups of other organizations, are also in negotiation. Three special performances have been arranged for the employees of five public utilities groups. These will take place Nov. 14, Dec. 12 and Jan. 9.

For these performances the management accepts a price considerably lower than the capacity of the house would bring; the organizations in turn scale the house at whatever price they wish, sometimes incurring a loss that their employees may hear opera at a low price of admission. Several performances of this sort were given last season.

The company is gradually drawing together. Chorus rehearsals were begun

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"MARTHA" BEGINS SAN FRANCISCO'S SEASON OF OPERA

Florence Macbeth Makes Coast Operatic Début as Flotow's Heroine — Male Principals Same as Those Heard in Last Year's Production — Elinor Marlo, Californian, Pleases in Rôle of "Nancy"

SAN FRANCISCO, Sept. 25.—With Otto H. Kahn, president of the Metropolitan Opera Association as a spectator and *entr'acte* speaker, the San Francisco Opera Company opened its current season Sept. 21, presenting "Martha" to an appreciative capacity audience. The production charmed the thousands who viewed it, and must have delighted the enormous invisible audience which heard the music over the radio. But radio listeners were inevitably denied the pleasure of seeing the captivating acting of Florence Macbeth in the title rôle, the spirited portrayal of *Nancy* by Elinor Marlo, the rollicking *Plunkett* of Marcel Journet, or the sympathy-arousing impersonation of Tito Schipa as *Lionel*.

"Martha" was sung last year with the same male stars, so the night's interest centered on Florence Macbeth, who was making her Western operatic début. Looking every inch the winsome heroine, Miss Macbeth acted the part with piquant charm and sang it with the artistry which has endeared her to Chicago Opera audiences. Her voice was exquisite in "The Last Rose of Summer," and delightfully flute-like in coloratura passages. Her "Last Rose of Summer" had to be repeated to still the applause which followed it, as did Mr. Schipa's "M'Appari" in the succeeding act.

Mr. Schipa's glorious voice was at its best, and Mr. Journet and Vittorio Trevisan, the latter appearing as *Tristan*, shared the honors accorded the male stars.

Elinor Marlo is an artist of whom California may well be proud. A resonant mezzo-soprano voice, clever acting, and a sparkling personality augur well for a brilliant future.

The small parts were well played and well sung. The chorus of San Francisco singers appeared very much at home in their work. The settings were artistically effective, and Gaetano Merola got some of the best orchestral results he has given us during any opera season. It was a capital performance throughout.

Immediately following the second act, R. I. Bently, president of the San Francisco Opera Association, introduced Mr. Kahn, who brought the greetings and congratulations of the Metropolitan Opera House to our Western workers. Mr. Kahn thanked Mr. Merola and his managerial forces, and also the audience for what they were doing in the cause of art and the opportunities they are giving resident talent.

The Civic Auditorium has undergone a startling metamorphosis, being greatly reduced in seating capacity, with a new stage and a raised floor, and with the removal of the boxes from their usual place in the center of the main floor to the extreme rear. There are many improvements in the stage mechanisms, and comparatively little time was lost in the changing of the settings.

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San Carlo Maintains Standard During Second Week in Century

Six Popular Works Added to Répertoire, With "Aida" as Only Repetition—Saroya Sings a Last-Minute "Tosca"—Andrea Mongelli as "Mephistopheles" in Gounod Work, Excites Enthusiasm of Large Audience

FOR the second week of the engagement of the San Carlo Opera Company at the Century Theater, Fortune Gallo presented six tried-and-true favorites, with "Aida" as the only repetition. One of the features of the week was the sensation created by Andrea Mongelli as *Mephistopheles* in Gounod's "Faust." Tina Paggi was welcomed as *Violetta* in "La Traviata," and Clara Jacobo was well received in "La Gioconda" and "La Forza del Destino." Henri Scott displayed his fine vocal and dramatic ability as *Coppelia* and Dr. Miracle in "The Tales of Hoffmann."

"Gioconda" Opens Week

Ponchielli's perennial tale of the happy street singer in countess's clothes who loved a noble was the introductory offering of the San Carlo forces for their second New York week. This music still hath charms to attract a sizeable Manhattan audience, it seems, and that at the Century Theater Monday night came prepared to applaud generously—in fact, rather indiscriminately.

The performance was carried lustily along on the bounding vigor of an enthusiastic company, so that there was not one lagging moment. The matter of pitch, however, was not given due care by at least half the principals, but that did not impede the progress of the show.

Franco Tafuro as *Enzo* and Ada Salori as *Laura* were vocally very satisfactory. Mr. Tafuro added a few minutes to the duration of the performance by being forced to repeat part of his "Cielo e mar." Gino Lulli depended a great deal upon the lifted eyebrow to lend terror to the espionage of his Inquisitorial *Barnaba*, but vocally he acquitted himself most creditably. Andrea Mongelli had only a few moments to himself, but filled them with some excellent singing in *Alvise's* scene in the third act. Clara Jacobo, in the name part, had a brilliant upper voice, but the rest of it became lost in a good deal of breath. Bernice Schalker as *La Cieca*, Natale Cervi as *Zuane* and again as *A Singer*, and Francesco Curci as *Isepo* were the rest of the cast.

Carlo Peroni was again the conductor, and The Hours danced their turns in the third act, Maria Yurieva and Vechslav Swoboda being the soloists.

S. M.

"La Traviata" Heard

A very creditable performance of "La Traviata" graced the Century stage Tuesday evening, Sept. 21, when love, renunciation and reconciliation ran their tribulous ways to the evident enjoyment of a large body of Verdiphiles. Tina Paggi, who was with the San Carlo in 1924, was the *Violetta*, the rôle in which she made her début here two seasons ago. Her performance on the whole was praiseworthy. Her interpretation of the rôle, for a thoroughly conventional one, was marked by a facility and grace that cast a breath of reality into the many perfumed woes that befell her. Franco Tafuro did good service as *Germont fils*, getting the most out of the many melodies allotted him to the vast satisfaction of the audience. Lorenzo Conati was an earnest if throaty *Père*. Others in the cast were Pearl Besuner who doubled as *Flora* and *Annina*, Francesco Curci, Luigi De Cesare and Natale Cervi. Pedro Rubin and the corps de ballet gave incidental dances. Carlo Peroni conducted.

E. A.

A Satanic Harvest

The devil took more than his due, and earned every bit of what he received, when "Faust," whose defiance of the ravages of time is as remarkable as ever, was offered, at a slightly languid tempo, on Wednesday. The performance was one of unusual merit, bringing forth, as it did, plenty of good singing and spirit. The Church Scene was omitted entirely for reasons unknown.

Andrea Mongelli's magnificently sung *Mephistopheles*, and an expertly routine characterization which by comparison with those of his rather one-

colored associates seemed scintillatingly individual, easily focussed attention at all times. Mr. Mongelli, who had hitherto appeared in *Sparafucile-Ramfis-Ferrando* capacities, had his first real chance here, and he proved himself the equal of any member of the company, at the least. His singing was by all odds the finest of the evening, a natural, effortless outpouring of tone. He was forced to add a verse to the "Veau d'Or" aria.

Mr. Onofrei was the *Faust*, a glorious voiced, though impassive visaged hero, who went placidly through the four acts, with about the same variety of gesture and inflection as characterized his *Rodolfo* and *Pinkerton*. Half way through the "Salut! demeure" the aria was put down half a tone, Mr. Onofrei thus beginning in A Flat and ending in G. The applause which followed interrupted proceedings long enough to allow resumption of the original key.

Marguerite was Bianca Saroya, who sang well and looked exceedingly agreeable and wistful. Mr. Interrante played *Valentín* with skill and his vocalism, after the Cavatina, was entirely adequate. Bernice Schalker was *Siebel*, Luigi De Cesare *Wagner* and Philine Falco a more than capable *Martha*.

Hollywood Makes Plans for Its Own Opera

LOS ANGELES, Sept. 25.—Hollywood is inaugurating plans for an opera company all its own, details of which were discussed at a recent meeting of prominent persons, in the Hollywood Public Library. L. E. Behymer, impresario, as chairman; I. J. Hoffman, former impresario of the Russian Grand Opera Company, secretary, and Dr. Frank Nagel, of the Opera Reading Club, Mrs. Lynda Hall Sims, Mrs. Zimmerman and Curt Rehfeld are behind the venture.

H. D. C.

Linguistic variety was a feature of the performance. Miss Saroya sang in Italian, Mr. Onofrei in French, Mr. Mongelli in Italian, Miss Falco in French. The two couples in the Garden Scene conversed very well without interpreters, it seemed.

W. S.

"Destiny" and a Suit Case

A slightly abridged "Forza del Destino" was the attraction Thursday night, and for Mr. Gallo's use of the scissors, Verdi was the gainer. Though this performance was not noticeable for the outstanding work of any principal, it was carried off in the generally adequate manner which the San Carlo organization has accustomed its audiences to expect. And Thursday's listeners were not sparing of manual approval.

Clara Jacobo was cast as *Leonora*, and *Don Alvaro* was James De Gaviria. Bernice Schalker was *Preziosilla*; Lorenzo Conati, *Don Carlo*. Natale Cervi

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MILWAUKEE ADDS TO ORCHESTRAL BUDGET

Need of More Concerts Is Emphasized in New Movement

By C. O. Skinrood

MILWAUKEE, Sept. 25.—Plans have been evolved by which fifteen men are expected to contribute \$1,000 each to a fund of \$15,000 which will be used to put the local symphony orchestra movement solidly on its feet. Several wealthy citizens are interested in the project, and this group is expected to assure the success of the undertaking.

The city has appropriated \$5,000 toward the orchestra. This sum may be increased to \$10,000 by adding the other \$5,000 in the next budget, which would become available immediately after Jan. 1. The balance of the funds required to "put over" a big season of concerts will be obtained from carefully organized ticket sales.

The orchestral season will consist of sixteen concerts in the Pabst Theater and ten concerts on Saturday mornings for public school children. Nine concerts are planned to be given as the principal series in the Pabst on Monday nights. The other seven will be popular concerts, to be given on Sunday afternoons and also in the Pabst.

The series of ten concerts will be given in the high schools, it is planned by the management. In some cases high school principals demand that all their students hear good music, instead of the few who are specifically devoted to musical study. On this basis, Milwaukee school pupils will be served this season by two orchestras—the Milwaukee Civic Symphony, directed by Carl Eppert, and the Chicago Symphony, which has been engaged to appear in the auditorium under the management of Margaret Rice.

Mr. Eppert has arranged for sixty-five men as a minimum for the local orchestra, and more will be added for cer-

tain programs which need a larger personnel.

From six to seven rehearsals will be held preceding each concert, Mr. Eppert promises. Special arrangements have been made for this plan through the musicians' union, which passes on such matters. The best players in motion picture and other theater orchestras will be utilized, Mr. Eppert states, so that the most efficient players in Milwaukee are assured.

A new orchestral public will be built up by the orchestra, it is expected, entirely apart from the clientele which has now become attached to the Chicago Orchestra.

With the needs of the community for orchestra music partly served by the Chicago musicians, it has been difficult to finance any local orchestra, but the present directors of the enterprise believe it can be done. The argument is that in a community of 600,000 persons, less than 2000 are now able to hear the Chicago Symphony, as all the seats are sold on a season basis from year to year to old patrons and only a chosen few, who have first call on these tickets, hear orchestral music.

The Milwaukee orchestra will be designed to reach many of the other 598,000 people in the district who are now deprived of good orchestra music.

C. O. SKINROOD

Clayton F. Summy Returns from Vacation

CHICAGO, Sept. 25.—Clayton F. Summy, veteran music publisher of Chicago, has returned to this city after an extensive vacation, a large portion of which was devoted to a motor tour of the West. Mr. Summy, accompanied by his wife, his daughter and his son-in-law, drove to the Pacific Coast, proceeding from Washington into California, thence to Colorado and other points in the West and Middle West.

California Eisteddfod Plans Contests on Extended Scale

LOS ANGELES, Sept. 25.—At a meeting of the administration committee of the California Eisteddfod Association, last week, James G. Warren, president, plans for a series of contests and entertainments on a scale not hitherto attempted were discussed.

H. D. C.

Dean Remick Weds Ruth Lyon

CHICAGO, Sept. 25.—Dean Remick, pianist and coach of the Liela A. Breed studios, was married to Ruth Lyon, soprano, Sept. 18.

NOVELTIES APPEAR ON WORCESTER LIST

Sixty-seventh Festival to Bring "First Times" of Many Works

WORCESTER, MASS., Sept. 25.—The programs have been announced for the sixty-seventh Worcester Music Festival to be given Oct. 6, 7, 8 and 9 by the New York Symphony, under the leadership of Albert Stoessel, and the Worcester Festival Chorus.

At the opening concert, Wednesday evening, Verdi's "Manzoni" Requiem will be given with the New York Symphony, the Festival chorus and the following soloists: Helen Traubel, soprano; Sophie Braslau, contralto; Charles Hackett, tenor; Fraser Gange, bass.

On Tuesday afternoon, Oct. 7, the orchestra, under Mr. Stoessel, will play Monteverdi's Sonata "Sopra Santa Maria" (first Festival performance), Whithorne's "Saturday Child" (first performance in America) with Mina Hager, mezzo-soprano, and Wendell Hart, tenor, as soloists; the Bacchanale from "Tannhäuser," Samuel Gardner's Concerto for violin and orchestra (first Festival performance) with the composer playing the violin part; and Chabrier's Rhapsody "España."

Thursday evening's program will include Bach's "Break Forth! O Beauteous, Heavenly Light" from the "Christmas" Oratorio; Brahms' "Song of Fate"; Bach's "Peasant" Cantata (first Festival performance) with Ethyl Hayden, soprano, and Fraser Gange as soloists; Liszt's "Alleluia" and "Resurrection" from the Oratorio "Christus" (first Festival performance) with Ethyl Hayden, Fraser Gange, Doris Doe, and Wendell Hart as soloists; Debussy's "The Blessed Damozel" with Ethyl Hayden and Doris Doe; Moussorgsky's Coronation Scene from "Boris" (first American performance of the original version) with Wendell Hart and Fraser Gange.

The Friday afternoon program will include Holst's "St. Paul's" Suite (first Festival performance); Schubert's "Unfinished" Symphony, Tchaikovsky's Concerto in B Flat Minor for piano and orchestra with Ernest Hutcheson at the piano; Berlioz' Overture "Roman Carnival."

The concluding program, to be given Friday evening, will open with the prelude to "Die Meistersinger." Sophie Braslau will sing Beethoven's "Ah Perfido" and Wagner's "Gerechter Gott." Charles Hackett will sing "Il Mio Tesoro" from "Don Giovanni" and "O Paradiso" from "L'Africana." Orchestral numbers will be a symphonic paraphrase of the "Song of the Volga Boatmen" by Stoessel and "Money Musk" by Sowerby (both first Festival performances) and Tchaikovsky's "1812" Overture. The Festival Male Chorus will sing the chorus of Camel-drivers from Franck's "Rebecca" and the finale from Sullivan's "Gondoliers." The last number will be the finale of the second act of "Aida" by the chorus and orchestra.

On Saturday afternoon there will be a concert for children, demonstrating and explaining the various orchestral instruments.

Two Grand Pianos Halt Traffic in London

LONDON, Sept. 19.—Because two grand pianos which were being hauled in cases on a truck slipped their moorings and fell into the street, the traffic in London's Strand was delayed for a considerable time the other day. The *Morning Post* states: "Traffic, which was heavy at the time, was completely blocked by the pianos, and as there was no lifting tackle available the problem was how to remove the cases. It was eventually decided to tow the pianos on to the Waterloo Bridge nearby to a wide point of the roadway. It was only with the assistance of several policemen, a large crowd, and a motor-lorry which acted as a tug, that normal conditions were restored."

Memories in Marble of Great Men in Music



SOME MUSICIANS' MEMORIALS FROM ERIE TO THE PACIFIC

Upper Row, Left to Right, Ole Bull Statue in Loring Park, Minneapolis, by Jacob Henrik Fjelde, Photo by Hibbard Studio; Beethoven Statue in Golden Gate Park, San Francisco, by Henry Baerer; Statue of Verdi in Golden Gate Park, by Orazio Grossoni; Bottom Row, Left to Right, Band Stand in Golden Gate Park, Gift of Claus Spreckels; Pan Fountain, at Main Entrance of De Young Museum, Golden Gate Park; Siegfried Wagner Placing Wreath at Foot of His Father's Statue in Edgewater Park, Cleveland, Ohio, the Statue the Work of Herman Matzen; Memorial Fountain of American Federation of Musicians in Forest Park, St. Louis.

SOME sixteen years ago there was erected at the entrance to Edgewater Park, Cleveland, Ohio, a statue to Richard Wagner. It was a gift to the city from a group of art-loving citizens of Cleveland. The project was fostered by the Goethe Schiller Verein, with Ernst Siller and Leonard Schlather prominent as promoters of the movement. The monument is the work of Herman Matzen, for many years head of the department of sculpture in the Cleveland School of Art, who recently resigned as a teacher to devote his entire time to monumental sculpture, portraits, tablets and other forms of sculpture in which he has specialized. Perhaps in no other city in the United States is there a full length statue of

Wagner so impressive. In fact, as far as can be ascertained it is the only full length sculptural work representing the master in the country. Wagner has been portrayed at the moment of leading one of his orchestrations. The base is monolithic and bears on each corner a vigorous conventionalized rose-tree, his favorite flower. It is treated in such a manner that together with the base it symbolizes Wagner's herculean manner of interpreting even the most sensitive phases in life. In a setting of shrubs and trees which have grown into a most beautiful aspect the picture it makes would please the most critical.

Deplorable is the fact that the same weather which can only improve the shrubs and trees is threatening to destroy the finer detail of the work. To offset the devastating work of the ice and sleet storms of Lake Erie, watchful citizens have already begun negotiations to have the original cast in bronze to preserve it for all time.

Arriving in Minneapolis, Minn., the

traveler finds that in Loring Park, situated just outside the city's business district, there stands a statue of Ole Bull, famous Norwegian violinist and a one-time would-be New York impresario. This work in bronze, of heroic size, is mounted on a granite pedestal, and shows the artist in the act of playing his violin. Jacob Henrik Fjelde, the sculptor, who had acquired considerable attention, died just prior to the unveiling and dedication of the statue on May 17, 1897.

To John W. Arctander belongs much of the credit for carrying through the project. It was he who first proposed the memorial which with the aid of the Nordmeandene Sängforening and a separate organization known as the Ole Bull Memorial Association, which superintended the raising of the funds, was carried through successfully. Norwegian-Americans in Minneapolis, as well as other Minneapolis citizens and Norwegian-Americans throughout the country, contributed in the erection of

this memorial to Ole Bull in the country to which he had sworn allegiance and in the city whose residents are so largely of Norwegian descent.

The unveiling of the statue, at which Mr. Arctander delivered the dedicatory address, was the climax of a two-day celebration of Norwegian-Americans in Minneapolis in honor of Norway's national holiday, "Sytende Mai." The occasion was rendered more interesting by the presence of Alexander Bull, son of the great violinist and himself a musician, who played a number of selections on his father's famous violin, and of Ole Bull's widow, both of whom pronounced the statue a life-like reproduction.

The city of St. Louis, Mo., has perhaps the only musical memorial fountain in the country. It stands on a prominent site in Forest Park, near one of the principal entrances and was erected by the American Federation of

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"Deep River" Seeks to Fuse Opera with Other Forms

Philadelphia Performances of Harling Work, with American Subject, Prove of Provocative Interest—Spoken Melodrama and Operetta Song-Hits Yield in Second Act to Approximation of Lyric Drama—Choral Writing Praised

By Oscar Thompson

ENTER, the spiritual and jazz into the domain of opera. Also gun-toting melodrama, and the current type of operetta love song.

"Deep River," book by Laurence Stallings, music by Franke Harling, is now completing its engagement of two weeks at the Schubert Theater in Philadelphia, prior to entering the maelstrom of musical attractions along Broadway. There was one preliminary performance in Lancaster.

Variously described as "a Native Opera," "an Opera with Jazz," an "Opera Play," and "A New Opera Form," this work, especially commissioned by the enterprising Arthur Hopkins, proved sufficiently provocative to justify its being reviewed for MUSICAL AMERICA in the city of the Sesquicentennial before its opening in New York. What its fate will be, pleasure-seeking Broadway must say, though "Deep River" boldly adventures into waters considerably beyond the depths of such works as "The Love Song," "The Student Prince," "The Vagabond King" or "The Countess Maritza," and possesses one act that is worthy musically of any opera stage.

For, in spite of its mingling of forms—a hybrid combination that may be either its weakness or its strength, as well as its chief element of novelty—it settles back on operetta for its appeal. The first and last acts give it its basic character, rather than the far superior second chapter. If Broadway seizes upon and applauds the fine choral writing Mr. Harling has done in this act, so much the better for Broadway. But this act alone will not place the work in the more rarified regions of serious opera—nor will its duels, its slapped faces, its Creole belles and Kentucky colonels, or its "What Price Glory" oaths.

"Deep River" is a melodrama with



Photo by Nicholas Hâz
Franke Harling

music; which is another way of saying that it is a musical comedy without the comedy. Instead of slapstick, there is a reversion to the six-shooter of Lincoln J. Carter's day. One feels that in the second act Mr. Harling has utterly transcended the libretto; that if he had written three acts in similar vein, he would have had an opera which no one would confuse with the Broadway type of musical show, imported or indigenous. Then, its fate would have been in the lap of other gods. As it is, it must stand or fall according to the vagaries of a taste not too greatly occupied with music for music's sake; as entertainment in a city that executes the most inexplicable about-faces in its entertainment preferences.

What theatrical skill can do to establish it, Arthur Hopkins has done.

THE history of "Deep River" has been traced back to the time when Mr. Hopkins produced a vaudeville skit by Mrs. Fiske, "A Light From St. Agnes." It was this skit which served as the basis for Harling's opera of the same title, produced by the Chicago company last season. One of the results of that production was the commissioning of Harling and Stallings to collaborate on "Deep River." As Harling had employed jazz rhythms to some extent in "A Light From St. Agnes," it was understood from the outset that the new work would be a pathbreaker in this direction, though there was the usual confusing of the spirituals with jazz, when the composer was quoted with respect to the operatic possibilities of the former.

Stallings, co-author with Maxwell Anderson in the war play, "What Price Glory," and deviser of the scenario of the film spectacle, "The Big Parade," went to the New Orleans of a hundred years ago for his opera locale. The caste system of that picturesque place and time, with the Creole dandies who were certain to love, but could not marry the quadroon belles who needed only some gentleman's "protection," supplied a promising motivation. Into this American Eden he decided to bring, as a conflicting and contrasting element, three typical Kentuckians, and then make an affectingly simple half-caste girl the flapdragon of their fire-eating all around.

The action, briefly summarized, introduces *M. Brusard*, man-killer and lady-killer, duelist and Lothario-in-chief of the Creole gentlemen, in a torment because he has discovered his cherished mistress in the arms of his coachman. Thereupon, his friends assist him to decide that the proper course is to select a new mistress at the annual Quadroon Ball, and the fair *Muguette* is selected for the honor. But one of three intruding Kentuckians, young *Hazzard Streatfield*, has little difficulty in convincing *Muguette* that she was meant for him, by means of a love duet that is sung while his brother, *Colonel Streatfield*, is being shot in a duel by *Brusard*. The others swear vengeance in true Kentucky style.

The scene then shifts from the Café of the Theater Orleans, where these events have taken place, to a voodoo meeting in the Place Congo. *Muguette*, under duress of her mother, has come for a love charm to ensnare *Brusard*. She endeavors to persuade the voodoo queen to substitute a charm for the young Kentuckian. Warned of tragedy if she continues her amour in this direction, she voices a Christian prayer and the devil-worshippers drive her out.

The last act, the Patio of the Quadroon Ball, contains little but the vain pleading of *Muguette* with her lover to go away, the unseen stabbing of his Kentucky friend, *Hutchens*, by *Brusard*'s procurer, and an off-stage duel between *Brusard* and his rival, in which both are slain.

All is for the best, poor *Muguette* is told by one who knows what Creole and Kentucky love must mean for a quadroon in old New Orleans, and the curtain falls on her tears.

The text has almost a movie-caption conciseness. It questions the female ancestry of those involved with some of the choice epithets of "What Price Glory." Femininity evidently was much interested in sex questions in old New Orleans.

In the first and last acts all of the unfoldment of the plot comes through spoken lines. The musical numbers of these acts possess nothing of drama, lyric or otherwise. There are soprano and tenor solos or duets of an extraneous, semi-popular romanza type. The second act, in sharp contrast, has no spoken lines, though the singers occasionally employ something akin to operatic parlano. Consequently, there is a complete shifting of dominance, from the play to the music and back again to the play.

It cannot be said that this supplies anything of a new form. Structurally, "Deep River" is merely a mixture of forms.

The title has no particular application to the play. Something is said of the Kentuckians having come down the deep river, but no one need be told to look for the reason for its selection in the popularity of the "Deep River" spiritual. Harling, however, has made no use of this song in his score, and is himself authority for the statement that there are no Negro melodies employed, though he has endeavored to create original music in the same mood and spirit.

Stallings' lyrics make little pretense to poetic quality. They are good workmanlike verses of the Broadway type and quite singable. Also, they make it perfectly possible for the song-hits, if such they prove to be, to be lifted out and sold separately without forcing the buyer to go back and read the plot to find out what the songs are about. "Cherokee Rose," for instance, could do duty quite as well in any one of a number of other Broadway shows.



Lottice Howell, Who Sings "Muguette" in "Deep River"

the spirituals. The jazz, be it said, is never very assertive. It is used for color rather than for its own exploitation. The orchestration here is heavy and sonorous, with far more individual character than the sugary, Puccini-like reinforcement of the voices in the other acts. It has a quality of its own, by no means due entirely to altered groupings of the instruments by which second violins are omitted entirely and saxophones are added to the winds.

In dramatic action, this is the weakest of the three, and it is only because Harling has here created material of interest and has handled it with musicianly skill, that the protracted and static employment of the chorus does not become tedious. As a song, "Poor Little Black Child" probably would be sentimental and commonplace in other surroundings; but chorus and orchestra are used here to give it an emotional effect worthy of the traditions of lyric drama.

The modern jazz touch given a chorus of beautifully attired women at the Quadroon Ball is less apropos, unless such considerations are to be dismissed on the basis that this is musical comedy, and anachronisms are of no consequence in that form of entertainment. One might have expected in this scene more of those Creole-French and Spanish elements that have figured in the programs of Edna Thomas, and which Harling has only very sparingly suggested. The first act is not free of Italian influences, though to hunt out reminiscences of "Madama Butterfly" or "Bohème" in numbers that more clearly conform to the operetta tunes of Central Europe seems to this writer just a little overstrained. Doubtless, if one wishes to take the entire score more seriously than these parts of it would seem to justify, the Italianism of Bellini would appear more suitable than that of his later compatriot, since there undoubtedly was a kinship between the melodies of Bellini and Stephen Foster, and the Kentucky lover of the Stallings-Harling story

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—in the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—in offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.



Photo by Vandamm
Arthur Hopkins

[Continued on page 7]

Representative Clubs in the National Federation

Indianapolis Voice Students Founded Harmonie Club Eighteen Years Ago—Instrumentalists Later Increased the Roll—They Emphasize the Study of Opera, with Particular Interest in the American Product—Savannah St. Cecilia Club Is Happily Devoted to Furtherance of Choral Singing Among Women—Gives Two Annual Concerts—Supplies Own Soloists

INDIANAPOLIS, IND., Sept. 25.—The Harmonie Club was organized some eighteen years ago by Mrs. Moses Thorner (Helen Thorner), who interested a number of voice students in operatic music. They met monthly for a serious study of opera, and the organization that they formed has an enviable place in the music club activities of Indianapolis today. In the early days of the Harmonie there were ten charter members, each of whom was privileged to invite several friends as members, some of these being interested in piano and stringed instruments, while others were just lovers of music. The Club was governed by a board of twelve members, there being a chairman, secretary and treasurer who held offices. Meeting in private homes installed an atmosphere of congeniality and intimacy which was always a charm of the Club.

The meetings were conducted in this wise: the year's program was arranged, drawing from the wealth of operas some of the old masterpieces, some modern and any new American opera that had been produced. Thus the members kept in touch with the latest in that form of music. One program is given for charity at Christmas time; there is one guest day, and the year closes with a frolic and luncheon, purely social.

After the text of the opera is presented, the musical illustrations representing the most important arias, duets, trios and ensemble numbers are given. Discussions often follow, and the result is a comprehensive acquaintance with operas.

The Club grew in popularity so that it was necessary to limit the membership to seventy-five members, there being a constant waiting list. The majority represent the city's well-known and professional women musicians. The programs of the last twelve years or so show a great advancement over the first years, the musical score being more carefully followed in the rendition of orchestral excerpts. The Club has had the assistance of tenors and baritones upon special occasions. Even the ballet dancing has not been overlooked, there being several dancers in the membership list.

The Club's library of scores numbers forty-four operas, representing Mozart, Bellini, Donizetti, Verdi, Beethoven, Meyerbeer, Wagner, Massenet, Saint-Saëns, Puccini, Mascagni, Bizet, Thomas, Delibes, Offenbach, Granados, Strauss, Weber, Flotow, Montemezzi, and of the later operas "The Legend," "Fairyland," "Canterbury Pilgrims," "Natoma,"

Tacoma Will Be Scene of Greater Pacific Sängerbund

TACOMA, Sept. 25.—"Where people sing, 'tis well to be—the evil have no melody." Thus is translated the motto which Germans have for many generations uttered as signifying their cultural leanings, and it is to be the *raison d'être* of the Greater Pacific Sängerbund to be held next July in this city. Preparations are now being made by the appointment of committees and the opening of a management bureau. F. Herman, veteran in musical circles of the West, whose home has been at Tacoma for many years, will be head of the musical committee and general leader. The business management will be handled by C. W. Fromhold of the Tacoma Sängerbund and by an executive in the North Pacific Sängerbund. D. R.

Pittsburgh Club Opens Season

PITTSBURGH, Sept. 22.—The Musicians' Club of Pittsburgh opened its season with a dinner at the Ruskin on Sept. 20. The meeting was well attended. Harvey B. Gaul, president, presided. Father Raymond, of St. Vincent's Abbey of Latrobe, Pa., addressed the Club on "Gregorian Chants."



TWO OFFICERS AT INDIANAPOLIS

Left, Mrs. Robert O. Bonner, President of the Harmonie Club, and, Right, Mrs. Sidney Fenstermaker, Its Secretary

"Cleopatra's Night," "Alglala," "Shanewis," "Rip Van Winkle," "Madeline," "Undine," and, last but not least, "The Perfect Fool."

Upon two occasions the Club has appeared in public—once as its contribution to an April festival sponsored by the city's park and school boards when a concert of operatic music was given in Caleb Mills Hall, and a second time

when the Raper Commandery paid the Club for an evening's entertainment, "A Night of Opera," held in the Masonic Temple.

The Club has had five members who have served as chairmen—Helen Thorner, Mrs. James A. Moag, Mrs. Carl Lucas, Mrs. James Pearson and the recently elected Mrs. Robert Bonner. The members include singers, pianists, vi-

olinists, 'cellists, harpists, dancers and writers.

The operas revived the past season were "Cavalleria Rusticana," "The Jewels of the Madonna," "Samson and Delilah," "Carmen," "Die Walküre" and "La Traviata."

The officers at present are: Mrs. Robert Bonner, chairman; Mrs. Sidney Fenstermaker, recording secretary; Mrs. Clifford Folz, corresponding secretary; Mrs. Robert Blake, treasurer; Mrs. Frank Gregor, librarian.

All of the business and programs are in the hands of the board, which meets once a month following the open club meeting.

BASEL CATHEDRAL SCENE OF MUSICAL SPECTACLE

"Dance of Death," With Münch Score, Shows Medieval Pageantry in Old-Time Setting

BASEL, Sept. 16.—This Swiss city, a former seaport of the Hanseatic League in medieval days, recently gave a notable spectacle with music, "The Dance of Death," in the open court before the Cathedral.

This pageant was based on a dramatic poem in five scenes by Carl Albrecht Bernoulli and had a musical score by Gerhard Münch. The staging aimed to recapture the picturesque qualities of the Middle Ages. On the platform before the Cathedral was enacted the sombre drama, which began at twilight and ended several hours later.

The play had as central figure, *Death*, who comes to all, whether Emperor or shepherd. The second tableau showed the "Ages of Life," with men in different vocations and of all ages at their work and play. The actors for the most part recited their lines, which were written in a lyric style filled with pithy force.

The score of Münch underlines this modern "mystery" with simple music. Certain scenes, where the lines are not of lyric nature, were accompanied only by the rhythm of the percussion, a device that heightened the drama. The work was staged by Käthe Wulff, advisory director of the Ecole Laban. She directed the excellent rhythmic gestures of the players, which in many cases approximated the dance.

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Mrs. Henrik Wallin, President of the Savannah St. Cecilia Club

The officers of the Club are as follows: president, Mrs. Henrik Wallin; first vice-president, Mrs. E. H. Abrahams; second vice-president, Lois Pugh; recording secretary, Mrs. R. W. Sheffield; corresponding secretary, Minnie Wood; treasurer, Mrs. A. Burroughs; librarian, Mrs. L. E. Youmans; assistant librarian, Mrs. L. A. Aprea; publicity chairman, Mrs. I. Blumberg; accompanist, Mrs. R. F. Jarrell; director, Luther J. Williams.

The board of managers is composed of Mrs. Samuel F. Smith and the following officers: Mrs. Wallin, Mrs. Jarrell, Mrs. Burroughs, Mrs. Youmans, Mrs. Sheffield, and Mr. Williams.

MEPHISTO'S MUSINGS

Counting the Noses of Those Who Like a Little Music with Their Other Troubles in New York—An Opera Authority Puts Total Number of Fans as Only 7,000 or 10,000 in a City of Six Millions—Some Reflections on the Lyric Alfred "Der Grosse" and "Il Grande"—Critical Pollyanna and an Unexpected Outburst by the Dean

Dear MUSICAL AMERICA:

As would be expected of a former newspaperman who was once a music critic—though no one holds that against him now—Edward Ziegler, assistant manager of the Metropolitan Opera House, is a keen observer of all that goes on in New York's music. He is one of the few persons connected with the opera house whom one sees at symphony concerts or even at the celebrations of the modernist groups. With W. J. Guard, who occasionally finds time to hear the music he really enjoys listening to, he is the opera house's chief link with the city's other musical activities. The press crew can be depended on to keep Guard well informed when his duties keep him from roving afield.

Conductor Bodanzky, of course, knows more about what the Friends of Music are doing than any other individual, but like others who have arduous tasks in connection with the actual presentation of the operas, his concert-going probably is quite circumscribed.

It is because he is in a much better position to speak on the subject than anyone else at the opera, that I am interested in a statement attributed to Ziegler in which he estimates that there are only some 7000 to 10,000 music fans among New York's six million residents. If, as Mr. Ziegler infers, these same seven or ten thousand persons supply the audiences not only for the operas but for symphony, chamber music and artist concerts, then, indeed, those newspaper editors are right who have refused to give liberal space to music, on the ground that it has no such general interest as inheres in sports, motion pictures or the stock market.

But I feel sure that Mr. Ziegler has understated the true situation. While it is true that many of the same faces will be seen at symphony concerts and the opera, I know personally many symphony patrons who almost never set foot within the opera house; and of course there are hundreds—and, I think, thousands—of opera thrill hunters who have no use for symphony. There are piano enthusiasts who patronize keyboard recitals and hear opera or symphony but rarely. There are violin zealots who are equally chary of any music but that which springs from the bow. Perhaps the number of persons who can be depended upon to patronize all types of music, including opera, can be limited to some such number as Mr. Ziegler has surmised, but there are multitudes of

Once More, the Juilliard Foundation

IT is always a pleasure to find one's own ideas taken up and exploited by others, and I must say that I think your editor is to be congratulated once more on having stirred up the demand which a contemporary has now renewed, with respect to the need of some sort of a comprehensive plan for the administration of the Juilliard millions.

Since MUSICAL AMERICA, in its news articles of Dec. 9 and Dec. 16, 1922, and again in the issues of March 21 and March 28, 1925, pointed out to the nation the inexplicable gulf between the possibilities and the actual achievements of the Juilliard Foundation, there has been no material change in the situation with respect to the administration of an almost fabulous bequest for the advancement of America's music. Nor will there be, in the opinion of those who know best the mental attitude of the administrative head of the Foundation, as long as Dr. Eugene A. Noble's peculiarly circuitous methods prevail.

It is true that an able man was called to head the graduate school which, to date, has been the only really tangible undertaking of the Foundation. But it is no secret that the hands of Kenneth M. Bradley, as educational director, have been tied, and that there have been open clashes between him and Dr. Noble. The mere functioning of this school, with a limited number of students who have received scholarships, has been a relatively small side issue compared to what was reasonably to be expected of the Foundation.

I have it on good authority that the Educational Director has found himself entering upon a new season with his staff of teachers undecided—a minor matter perhaps, but just another indication of the procrastination that has been the keynote of the administration of the Juilliard fund.

However, I feel sure that it is not the desire of MUSICAL AMERICA to harp unduly on friction within a private corporation. That it exists is common knowledge. What is more important is that after five years, the situation with respect to any definite plan of action for the utilization of the Juilliard millions is just where it was when MUSICAL AMERICA, on Dec. 9, 1922, raised the question, "When Will the Juilliard Foundation Begin Functioning?"

Your contemporary repeats the question, four years after it was first raised by MUSICAL AMERICA to set all America thinking. For my own part I think the answer will be heard only when there is a very radical change in the actual administration of the Foundation.

MEPHISTO.

other music patrons, in my opinion, who are none the less "fans" for being interested solely or chiefly in some particular medium.

If you take any typical Sunday afternoon during mid-season, you will find one large audience, running into thousands, listening to the New York Symphony; a few blocks away another, equally large, patronizing the Philharmonic; while at the recital halls in 42d Street and probably in one or more of the theaters as well, there will be other audiences of at least fair size. Add them together and you will have a total close to that fixed upon by the Metropolitan's assistant manager. Yet the innumerable opera enthusiasts who care only for the opera will be but sparingly represented in these audiences, and an almost entirely different array of music lovers will be found at the four or five Sunday evening concerts a few hours later. It is my belief that comparatively few persons go to concerts both afternoon and evening, on Sunday or any other day. Only a few insatiable spirits dog the footsteps of the critics in their round of the auditoriums.

I have contended, and I believe a home census will bear me out, that in virtually every family of any culture (and in many that might be classed as beyond the pale) there is some person whose

primary interest is music. Just as there are baseball fans who rarely see a game, so there are music enthusiasts whose attendance on public events is a rarity. The talking machine, the radio or the talents of some member of the family supply the lack. But among six million, I would expect to find several times seven or ten thousand patronizing the city's public performances to an extent that would justify their being regarded as "fans."

And so, without anything in the way of actual figures to offer in evidence, I find myself wondering whether this apparent minimizing of the cohorts of music on the part of the Metropolitan's assistant manager is not a reflex or a hang-over from his newspaper days, when he may have had about him the same atmosphere of indifference or antagonism that most champions of music on the dailies are forced to contend against in battling for the art.



SO the cat is out of the bag at last with respect to the Edna Millay-Deems Taylor opera.

Your enterprising Miss Armstrong has told us what it is about. I had heard something myself to the effect that the libretto dealt with the times of Alfred the Great, but there were other rumors that pointed to entirely different surroundings, and one guess seemed quite as reliable as the next.

But now that it has been definitely revealed that this is a Saxon theme, with King Alfred's reign as its background, one turns naturally to a survey of the standard répertoire in quest of another opera of the same period.

There is none in the current lists of the Metropolitan and Chicago companies. Moreover, a survey of the entire roster of works given at the Metropolitan since it was opened in 1883 fails to reveal among something like a hundred and sixty operas one that has dealt with this period.

There have been operas with British subjects of a still earlier date, such as Bemberg's "Elaine," Goldmark's "Merlin," and Parker's "Mona"—not to forget "Tristan und Isolde"—with Celtic or Welsh, or a pre-Saxon British atmosphere. But the glorious times of the mighty Alfred have been left unexplored, so far as the titles of works given at the Metropolitan over a period of forty-two years bear witness.

But this is not to say that opera composers have abjured this brilliant era in England's history. On the contrary, there have been a score of operas written about Alfred the Great, and doubtless many others dealing with Saxon times. These have been in various languages, including, of course, German and Italian. I have come across mention of some six or seven operas with the title "Alfred der Grosse" and several with the Italian equivalent, "Alfredo il Grande."

One of the latter was from the pen of no less illustrious a composer than Donizetti, most prolific of the Italians. Presumably it was tossed off between coffee pots, with the serene indifference of the opera makers of the time as to whether there was anything in text or music even remotely suggesting England.

Of the other composers who have dealt with Alfred—Burney, Duggan, Gessler, Hjovvard, Pitterlin, Wolfram, Ahlstrom, Chemin-Petit, Kistler, Reinecke, Reuling, Schmitt, Schmidt, Stainford, Becktel, Terziani, Mayr, and Raff, none has any standing as an opera composer today. Raff's opera, however, was something of a success at Weimar, where it was brought out by Liszt in 1851 under the title "König Alfred." It seems never to have been taken up elsewhere, but Grove speaks of it having been often performed in the city of its première.

There is one American opera among these "King Alfred" scores, the work of F. Becktel. I have no knowledge as to whether it has been publicly performed.

So far as today's audiences are concerned, all these appear to be dead operas. Even the Donizetti and Raff works apparently are gone beyond any hope of revival for American opera houses. Taylor consequently can be regarded as placing a new leaf in the sundry "complete" opera books which all critics se-

cretly consult—if Samuel Chotzinoff of the *World* speaks with the sanction and approval of his confrères.



SPEAKING of critics, the veteran W. J. Henderson has given all other survivors of the Golden Age—whenever that was—a severe shock by admitting in the *Sun* that musical performances are generally better than they used to be. The only out-and-out reservation he makes is for the singing art, though he doesn't seem to manifest any particular enthusiasm for the violinists of today.

The dean's remarks are introduced by a reference to Prof. Brander Mathew's recent commendation of present-day drama as representing an advance not only in stagecraft, but in sounder psychology and more logical construction.

And what about music, asks Henderson of Henderson, when he has paid a friend's tribute to Mathews. Has the youngest daughter of the nine muses grown in grace as beautifully as the drama? His answer is surprisingly full of affirmatives. Opera is better mounted and has a better chorus and ballet. Though its stars are no better, there are many more artists among the minor singers. Small parts are much better done than they were when the Metropolitan opened its doors.

Orchestras show a greater advance. The marvels wrought by Toscanini or Stokowski would have had little chance to materialize in the days of Theodore Thomas, simply because the material was not at hand. "What gorgeous tone, what magnificence of color, what confidence and certainty of attack, what crystalline clarity and silvery smoothness our orchestras have!" Yes, puzzled reader, this is the same W. J. Henderson you have been reading all these years.

Then, too, intonation has improved. And we have trumpeters of the first rank instead of miserable substitutes playing the blatant cornet. Also, the oboe gets the true French oboe quality instead of the heavy Teutonic sound that used to prevail.

And so on, down the line—more and better string quartets, with a greatly



increased love of chamber music; and a much larger crop of first rank pianists whom our fathers would have greatly glorified. The elevation of the standards of performance has brought with it a corresponding rise in the general level of public taste. And *mirabile dictu*, "critical discussions of musical performances have kept pace with this general progress."

The dean sees an ill-advised movement in some quarters to reduce all critical comment to a flat and worthless mass of universal praise, but he believes musicians themselves will eventually defeat any such movement, simply because they will not relish seeing the other fellow treated in the same laudatory fashion as themselves.

Bravo, Henderson! I should say that the dean is resuming his duties for something like his fortieth season as a music critic in rare good humor. He may yet be acclaimed the prophet of optimism and the dispenser of that critical sunshine which on occasion he has so acridly deplored.



UNLIKE those who cry "press agent" whenever they read anything concerning the good works of an artist, I stand ready to applaud another American prima donna, young Marion Talley,

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[Continued from preceding page]

for generosity at the very outset of her career.

Whatever blasé New Yorkers may think of Kansas City's "booster methods," Miss Talley is not forgetting her friends. Moreover, she is not forgetting that there are many others struggling for success in the face of hardships similar to those that were smoothed over for her by loyal friends at home.

I see every reason, therefore, to praise this level-headed young soprano for her course in turning over to the aid of indigent musicians and struggling students the receipts of one or more of her concerts in the West. I can think of nothing more to her credit than to have her continue to do this from time to time, as has been said she will.

Meanwhile, there is a tale that Marion's father, a railway telegrapher, who has the respect of his friends and associates, has made a lucky strike in oil. I hope it is a real gusher—but I trust that Miss Talley will do no prospecting and sink no shafts with the first returns of her God-given voice.



CONTRARY to best prima donna traditions, Claire Dux really meant it when she announced, coincidentally with her marriage to Charles H. Swift, that she would retire from the stage.

The last few weeks have been rife with rumors that the San Francisco Opera Association would refuse to release her from her contract for this fall and that the Golden Gate would have opportunity to applaud her singing a few more times.

Last week came the word that she had been released "as a wedding present."

Those familiar with the organization of Swift & Co., packers, knew of at least one other wedding present, one that could not come under the head of candlesticks or vegetable dishes. It was the sum of one hundred dollars from Swift & Co., in accordance with its policy of giving one hundred dollars to all department heads when they marry.

Friends of Miss Dux rejoiced with her that Mr. Swift, many times a millionaire, as well as a "department head," was not just a common packer, for in that case the award would have been only fifty dollars!



THE critic of the *New York Times* has given us in his Sunday columns a defense of old-fashioned Italian opera. The one question is, does opera need it? Our audiences have a way of making the most learned disquisitions on this subject more futile than the irresponsible patter of the standees at the rail. But it was a brave thing for Mr. Downes to tell us of the thrill he experienced when he first heard "Il Trovatore."



ARE critics born, or are they made? New York University inclines to the latter view and has established a course in music criticism. Who will be the first to announce a critics' master class, wonders your

Hephaestus

Messenger Writes Score for "Deburau"

PARIS, Sept. 22.—André Messager is putting the finishing touches on the incidental music which he has written for Sacha Guitry's play, "Deburau." It will be revived with the new music at the Sarah Bernhardt Theater early in the coming season.

TORONTO EXHIBITION HAS SPECIAL MUSIC

Gala Performances Features of Programs Lasting Two Weeks

By Wm. J. Bryans

TORONTO, Sept. 25.—Music played an important part—an increasingly important part—at the Canadian National Exhibition, held for two weeks.

All grades of tastes were catered to. Instrumental and vocal contests were carried on; there were daily "sing-songs" by the grandstand audience; Toronto's Pageant Chorus of 2000, under the direction of Dr. H. A. Fricker, was heard on three evenings, and three nights of grand opera concluded the musical activities.

The exhibition authorities set aside a special "music day" when Kiwanis gypsies, singers in knee breeches and powdered wigs, Ukrainians wearing embroidered native costumes and other troupes formed attractive groups.

While these groups drew attention outdoors the Music Building was the scene of programs given by pupils from various studios. At the same time, an event of importance was the competition among bands representing all parts of Canada.

A revival of the old-time fiddlers' contest, competitions in bag-pipe playing, interpretative dances, an act from "Martha" in the open air, and the appearance of the Exhibition Chorus in the Coliseum at night, made music day one that has never been excelled in completeness and excellence.

At the directors' luncheon on music day, Otto H. Kahn, president of board of directors of the Metropolitan Opera Company, was one of the chief speakers. Among those present were: Dr. Fricker, Dr. A. Ham, Luigi von Kunits, Paul Hahn, Geza de Kresze, Ferrari-Fontana, Boris Hambourg, Leo Smith, H. J. Elton, Peter Kennedy, Vigo Kihl, W. O. Forsyth, G. Harry Parks and Dr. A. S. Vogt.

Included in Mr. Kahn's party were: Leonard J. Cushing, Frank Crowninshield, editor of *Vogue*; Arthur Doasby, president of the Equitable Trust Company; David Gray, Lieut.-Col. Norman Thwaites, Rear-Admiral Ernest Taylor, Commander of H. M. S. Renown during the Prince of Wales's tour, and Sir William Wiseman.

The Exhibition Chorus gave its concerts in the Coliseum, which holds over 10,000 people. Assisting this year was the Coldstream Guards' Band.

A fitting climax to the musical activities of the Exhibition came with three nights of opera, featuring Frances Alda, Edward Johnson and Louis D'Angelo of the Metropolitan Opera, with an orchestra of fifty directed by Gennaro Papi.

The band competitions brought out thirty organizations. In Class A the Toronto Regiment Band, under W. M. Murdock, was first. The test music was the Overture to "Le Roi d'Ys." The adjudicator was Capt. Charles O'Neill, director of music of the Royal Regiment Band, Quebec.

Harmonica contests aroused keen interest.

"Traveling" Roman Orchestra Plays in Different Quarters of City

ROME, Sept. 14.—Novelty has been provided in Rome by the concerts of a "traveling" orchestra, the Corpo Musicale Cittadino. It formerly gave programs in the Piazza Colonna. Now, however, the policy has been inaugurated of giving the programs in the open air in different quarters of the city. The measure has gained great public popularity and has been commended as an educational force.

Atmosphere of Negro Spirituals and Jazz Rhythms in "Deep River"

[Continued from page 4]

might have had an increased appropriateness in song if he had sung the Foster-Bellini way.

Characterization, however, has no place in this opera, if opera it can be called in view of the detached nature

of most of the numbers. It is this lack of any definite attempt to outline characters, and the failure, save in the second act, to use musical language, rather than spoken words, to carry on the dramatic action, that throws this work back into the category of operetta. Merely to interlard solos in

a play is not opera, and the fundamental of music drama is that it shall take onto its shoulders, and say with greater emotional effect than mere words have power to say, those very climaxes of drama from which the music is withdrawn in "Deep River."

Where spoken lines have been used, as in "Manon" or the original "Carmen," they have been employed for the lesser moments, like old-fashioned recitative; but the larger emotional scenes have always demanded that the composer assume the burden.

"Deep River" conforms to this principle in one act only. In the others, the music could be eliminated entirely, so far as its being essential to the progress of the story. In such details as the off-stage choral singing in the first act, the orchestra within the café, and the solos allotted to the negro baritone, Julius Bledsoe, the music is ornamental, atmospheric and often of charm. But many a spoken drama of the past has employed just such extraneous or additional musical effects to increase its appeal, and there is nothing of a new form in Harling's employment of them here.

The complaint heard in some quarters that the orchestra is too prominent resolves itself into a question of the point of view. For operetta purposes this may be true. But in the one scene that can be taken seriously as opera, the balance between chorus, principals and orchestra is only that which is taken for granted in any music drama employing the usual resources.

The saxophones are not particularly prominent. A banjo and an accordion used in the café ensemble of the first act fit neatly into the scheme. Those who

expect the more raucous side of the jazz technic to obtrude must prepare themselves for a disappointment. There is evident a musicianship to which no conservative can take any very valid exception.

AS Mr. Harling conducted the performance under review, it can be assumed that the score was emphasized in all of its details, just as he had intended it to be. The orchestra at his command was an admirable one of about forty pieces.



Photo by Hall

Julius Bledsoe

"Deep River" is beautifully mounted and well sung. Indeed, it can be said to compare favorably in its casting with the Savage attempts to popularize opera in English—the "Madam Butterfly" and "Girl of the Golden West" productions which supplied Mr. Hopkins with his most recent precedents for attempting to give one opera on an every-night basis, as compared to the répertoire companies' changes of bill.

THE cast provided the work by Arthur Hopkins was as follows:

The King.....	Julius Bledsoe
Octavie.....	Rose McClendon
Sara.....	Bessie Allison
Julie.....	Gladys White
Henri.....	Rollo Dix
Paul.....	Andre Dumont
Jules.....	David Sager
Garcon.....	Frederick McGuirk
M. Brusard.....	Luis Alberni
Hutchins.....	Arthur Campbell
Mugette.....	Lottice Howell
Colonel Streathfield.....	Frederick Burton
Hazzard Streathfield.....	Roberto Ardelli
Hercule.....	Antonio Salerno
The Announcer.....	Frank Harrison
Mother of Mugette.....	Louisa Ronstadt
The Queen.....	Charlotte Murray

It suffices to say that the negro baritone, Bledsoe, sang with that richly emotional quality that has made his recitals a source of pleasure; that Lottice Howell was winsome in appearance and in voice as *Mugette*, though one wondered if her rather frail tone would bear the strain of nightly appearances in so taxing a part; and that Roberto Ardelli displayed one of the best tenor voices heard in many years in light opera—a voice with possibilities well beyond the expectations of this particular rôle. The other members of the cast are to be commended, not as vocalists, but as actors. The chorus merited all praise, and the staging and costuming throughout were exceptionally fine.

MARGATE WELCOMES FESTIVAL OF MUSIC

English Singers Are Heard —Noted Guest Leaders in Concerts

MARGATE, ENGLAND, Sept. 20.—The week's festival held in this seaside city from Sept. 11 to 16 provided some colorful musical events. The first programs, on Saturday, brought an appearance of the English Singers, in a delightful concert of madrigals and other part-music.

Bainbridge Robinson, conductor of the Municipal Orchestra, led some works by Eric Coates, which combined semi-syncopated ingredient with more or less formal structure. A violin concerto of Bruch was played by Mr. Bratza, a young artist, and Enid Cruickshank sang several operatic arias.

On Tuesday evening the first guest conductor appeared in the person of Sir Landon Ronald, who gave Mozart's Symphony in G Minor, which was played robustly. Katharine Goodson, pianist, was soloist in Schumann's Piano Concerto. The rest of the orchestral program included excerpts from "Oberon" and "Lohengrin," Liszt's "Hungarian" March, and a modern English work, the "Shropshire Lad" Rhapsody of Butterworth.

Dr. Malcolm Sargent was the guest leader on Wednesday, who imparted an enthusiastic quality to Tchaikovsky's

Fourth Symphony, and Brodon's "Prince Igor" Dances. Muriel Brunskill, contralto, was the soloist. The Thursday programs brought appearances of Percy Pitt as conductor, and Florence Austral in "Tristan" excerpts. Audiences were large and cordial.

Strauss to Conduct This Fall in Berlin

BERLIN, Sept. 19.—Richard Strauss will begin his series of guest appearances as conductor at the State Opera in the second half of October. He will lead, in addition to a number of his operas, "Lohengrin," "Tristan and Isolde" and two symphony concerts. He will conduct his "Ariadne auf Notas" in the State Schauspielhaus, which is to be used for some opera performances this winter.

Bauer Plays in Dutch Beethoven Cycle

THE HAGUE, Sept. 20.—In the Beethoven cycle given recently by the Residentie Orchestra at Scheveningen, Harold Bauer was soloist in the Piano Concerto in G. His performance was hailed as one of the finest given here, the handling of the exposition section and the Andante con Moto impressing in particular. He gave as encore a Beethoven Gavotte. At the same concert Georg Schneevoigt conducted the Seventh Symphony of this composer.

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KAHN URGES MORE OPERATIC CIRCUITS

Metropolitan Chairman in Visit to San Francisco Lauds Local Work

By Marjory M. Fisher

SAN FRANCISCO, Sept. 25.—The need for more "opera circuits," by which lyric drama might be given for many cities in the country, was urged by Otto H. Kahn, chairman of the Metropolitan Opera directorate, in his recent visit to this city. During his stay Mr. Kahn was to attend the opening of the San Francisco Opera Company's season on Sept. 21. His visit, he said, was "for observation, for renewing old acquaintances and making new ones, and wholly devoid of any business or artistic purpose.

"I believe that opera is the most popular and democratic branch of the musical art," said Mr. Kahn. "I do not say the highest form, but it is the most appealing. Its roots are embedded in the masses of the people."

"America needs more opera houses for two reasons—first, to give the people the kind of artistic fare in which they are most interested, and second, to give American talent a chance."

"America is full of artistic talent which goes to waste for lack of opportunity. There are not enough opera houses to develop it. We have two. We should have twelve or more—each with its own season with the talent gathered within a radius of a hundred miles. Give talent its opportunity!"

"I do not mean an opera company for every city, but rather the development of operatic circuits which would resemble our judicial court districts with their circuit judge. But such a movement must emanate from the people themselves."

Asked whether or not any definite movement was under foot to create such circuits, Mr. Kahn replied: "No, but the leaven is working." He expressed his hearty approval of the system evolved by Gaetano Merola and the San Francisco and Los Angeles Opera associations, whose annual seasons are now beginning.

Mr. Kahn has confidence in America as a productive field for light opera. "We will write excellent light operas here, probably more light operas than grand. Grand opera seems too artificial for the American temperament."

Austria has produced but one grand opera composer—Mozart—but many admirable light opera composers. Our jazz, which is but a transitional factor, will lead to the writing of more ambitious music of the caliber of European light operas."

Asked if he thought that the Metropolitan Opera would pay the Coast a visit, Mr. Kahn replied: "No! I would not be in favor of it. The West should create its own opera. I look for the time

Otto H. Kahn Advises Seattle Chamber of Commerce To Cultivate Art

SEATTLE, Sept. 25.—Otto H. Kahn, who is touring the Pacific Coast in company with a group of bankers, paid tribute to music and the arts in an address given to the members' council, Seattle Chamber of Commerce, on Sept. 17.

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very polyphonic and will require much rehearsing.

"You see, we are already hard at work. (Note: the interviewer did not see, but he heard, as deafening strains of portions of "Mignon" were wafted over the partition of the rehearsal room to Mr. Setti's cubicle) and before the season opens, we shall have learned all the new works and revivals that will be sung this year, and then, as the season goes on, we have daily rehearsals of the things in the immediate future.

"Our chorus this year is the same size, 110 members. There are one or two new members, but the personnel is substantially the same. Any great changes would be impossible, for my chorus sings fifty operas, in four different languages; and it would be an appalling job to train a large number of new singers in such a répertoire.

"Please say how gratified I am that the critics have said such kind things of my work, and your 'Mephisto,' too. I'm an old hand at it, you see. I've been at the Metropolitan eighteen years, this will be my nineteenth, and I always come back with pleasure. Many of my chorus came with me when I came, and they have stayed on. As a body, I have nothing to say of them but good. They are always patient under my impatience, and I am glad that their work and mine is appreciated. We certainly do our best, especially in trying to get away from just singing the notes. I think the Metropolitan chorus really gives an impression of interpretation.

"And so another season begins!"

J. A. H.

KOUSSEVITZKY RETURNS

Announces Novelties for Boston's Symphonic Season

BOSTON, Sept. 25.—Serge Koussevitzky, conductor of the Boston Symphony, has arrived here after a five months' stay in Europe to begin his third season as conductor of the Boston Symphony. Rehearsals will begin next week preparatory to the opening of the Symphony's forty-sixth season in Symphony Hall, Oct. 8.

Mr. Koussevitzky has brought with him a new symphony by Alexander Tansman, written especially for Boston. Then there will be played four new studies by Respighi and works by Rousset and either "Chout" or "Buffoon" by Prokofieff. "Music for the Theater," written by Aaron Copland, will probably also be added to the répertoire.

But "Preface to Life," a symphony which created much excitement in Paris, will not be played for a Boston audience. When Mr. Koussevitzky offered Paris this extremely modern number, with groans instead of singing and other strange devices, the French people hissed and yelled.

"An interesting experiment," commented Mr. Koussevitzky, "but, after all only an experiment. It was metaphysics, not music."

W. J. PARKER

PARIS, Sept. 25.—On the occasion of the centenary of romanticism, the direction of the Paris Opéra has in view a project to revive "Les Burgraves" by Léo Sachs.

COMPOSERS' LEAGUE TO GIVE NOVELTIES

Pro-Arte Quartet Announced for October — Native Works Promised

The League of Composers announces it will open its fourth season devoted to the promotion of modern music with the first public appearance in New York of the Belgian Pro-Arte Quartet. At this concert will be heard at least two compositions never before given in the United States. The concert is scheduled for the evening of Oct. 28, in Town Hall. The program will include works by Alban Berg, quartets by Szymanowski and Honegger, and a trio with piano by Ravel.

Serge Koussevitzky, who led a picked group of men from the Boston Symphony at a chamber orchestral concert for the League last year, will re-appear under the same auspices, by courtesy of the trustees of the Boston organization, at a concert in Town Hall, on Nov. 27. He will present a program of première performances, including Stravinsky's "Mavra" for chamber orchestra and voices; "The Creation" by Louis Gruenberg, a setting of James Weldon Johnson's poem, and a work written especially for the League of Composers by Béla Bartók.

In January there will be a recital of works by young Americans in the Anderson Galleries. In March the League will give its final concert, which will be devoted to stage works.

Modern Music, the quarterly review published by the League, will also enter the fourth season of its existence. It will present several novel features, one of which is an issue devoted entirely to American subjects, to which the majority of contributors will be Americans. There will also be a series of articles on mechanical music, color and music, "The Return to Opera," "The Moderns of 1600" as well as critical reports of developments in America and Europe.

Witherspoon and Kinsey Plan Winter Educational Trip

CHICAGO, Sept. 25.—Herbert Witherspoon, president, and Carl D. Kinsey, manager, of the Chicago Musical College, will make visits to several States during the coming season, going as far West as the Pacific Coast, and Mr. Witherspoon will address several State meetings and organizations, speaking not only on matters pertaining to the teaching of singing but to musical education in general, especially dealing with its importance as a factor in the education of the American youth.

Diaghileff Ballet to Visit Italy

MILAN, Sept. 21.—The Ballet Russe of Serge Diaghileff will make a tour of Italy this autumn. In November a series will be given in the New Theater at Turin, and in December another at the Dal Verme in this city.

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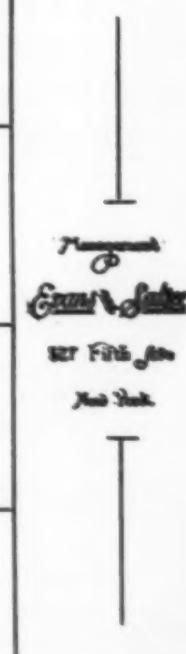
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Rothwell Sees Leader as "High Priest"

Conductor of Los Angeles Philharmonic Describes Duties of Bâton Artist as Upholder of Old Masterworks and Sincere Researcher Among the New—Announces Both Classics and Novelties for Coast City

LOS ANGELES, Sept. 25.—That the conductor is the high priest of music has been the underlying thought in preparing the programs to be offered this season to Angelinos by the Los Angeles Philharmonic Orchestra. The conductor should never forsake his priesthood, says Walter Henry Rothwell, if he is to remain the true apostle of the best in art. His task, he says, is not to judge the merits of a composition, but to discern the force of its elemental qualities, the measure and sincerity of its creative power.

Mr. Rothwell recently returned from his appearances as guest conductor at the Sesquicentennial in Philadelphia, and is taking a few days' respite before rehearsals begin for the arduous season, starting next month.

"Time alone can be the arbiter of what is good and bad in music," said Mr. Rothwell, who is now combining a brief vacation with the preparation of programs for next season, following his successes as guest conductor at the Sesquicentennial in Philadelphia. "No leader can choose only the things which he himself likes, or he would play to empty houses; nor can he rush after new works simply because they are novelties. No outstanding musical talent has ever lacked a medium for its musical expression. So, every great composer has found some way to reveal the spark of his genius, no matter what the accepted mode in music in his generation."

"The works of the masters still remain the cornerstone of all program-building. Of course, that does not mean that symphonies of Haydn, Beethoven or Brahms are to be played in every concert, but it does mean that the great standard works should form the bedrock in the scheme of things for a full season, such as we give in Los Angeles and other cities of Southern California, if it is to have its share in the development of a genuinely musical public."

"Yet there must be representative works of modern days, and it is here where the conductor is called upon to exercise his most delicate skill. Naturally, he cannot play everything that is written, hence he must seek to discover the underlying spirit of the work. Does it possess sincerity and is there real force to its creative power? These are the things which he must seek, and these are the things that cannot be hid, no matter how complicated the dress or form of the composition."

Without listing any new works of an experimental nature on his programs for next season, Mr. Rothwell intends to see that Angelinos have an opportunity to keep abreast of the times in what is musical. Los Angeles' orchestra, while

ranking among the best of the major organizations in the country, is still an infant in point of years, so some of the works to be heard here for the first



Walter Henry Rothwell

time are by no means novelties in other communities.

In such a class will be Scriabin's Second Symphony and Bruckner's Fourth Symphony. Mahler, who is even less well known in the West than in Eastern centers, and under whom, by the way, Mr. Rothwell made his début as a child pianist, will be represented by his First Symphony. Among the larger works, Glazounoff's Eighth Symphony will be heard for the first time.

Two of Ravel's works will have their initial hearings in this city in the Philharmonic series, "Alborado del Gracioso" and "Daphnis et Chloë." Other novelties will be Danse Suite by Bartók, "Horace Victorieux" by Honegger, "Macbeth" by Richard Strauss, an orchestral fantasy, "Bank Holiday—Hamstead Heath" by Paul von Klenau, a concerto for orchestra by Hindemith, "Istar" by d'Indy, and Respighi's "Fountains of Rome," which made such a fine impression in

Elvira de Hidalgo Sings at Ostend

Elvira de Hidalgo, coloratura soprano, who is well known in America for her appearances in opera, has fulfilled a series of engagements as soloist with the Kursaal Orchestra at Ostend this summer. The third of these concerts was given on Sept. 5, when a gala program was announced.

the Bowl season. American composers will be represented by Henry Hadley, whose "Culprit Fay" will be played, and Ernest Bloch, whose Concerto Grossso was presented in a special concert last season, with the composer conducting.

Only the dullest listener should be bored by the length of the programs which Mr. Rothwell is outlining. A firm believer in the efficacy of short programs, he promises to continue his custom of keeping each concert within the ninety-minute period.

Rehearsals will soon be called to begin preparations for the eighty-three concerts scheduled for the season. Of these, the great majority will be given in Los Angeles, but in accordance with the educational policy adhered to by W. A. Clark, Jr., founder and sole guarantor of the orchestra, Pasadena, Santa Barbara, Santa Monica, San Diego and other communities will be visited, as in the past.

HAL DAVIDSON CRAIN.

SCOTTISH PLAYERS WILL GIVE INTERESTING SERIES

Glasgow Orchestra and Chorus To Present Season Under Talich, With Many Soloists

GLASGOW, SCOTLAND, Sept. 18.—The Scottish Orchestra and Glasgow Choral Union have issued their prospectus for 1926-27. The practice of engaging several visiting conductors has been discontinued and Vaclav Talich, a very popular "guest" during the last two seasons, has been placed in sole control of the orchestra for the entire series. Wilfrid Senior, fully recovered from his serious illness last winter, will conduct the Choral Union once more.

Interest surrounds the engagement of Loris Blofield from the Queen's Hall Orchestra, as principal first violin in succession to Horace Fellowes.

The standard répertoire yields most of the items in the programs, but there are a fair number of novelties, the composers of these including Prokofieff, Roussel, Cimarosa, Jongen, Alfvén, Vaughan Williams, Bartók, Honegger, Charpentier, Gal, Atterberg, Kalinnikoff and Goossens. As next year marks the centenary of Beethoven's death, the last Tuesday concert will be devoted to the master's works, with Frederic Lamond as pianist.

Other solo pianists at these concerts will be Alexander Borovsky, Goldenberg, Myra Hess, Walter Rummell and Donald F. Tovey, and the violinists will include Jelly d'Aranyi, Arthur Catterall, Irene Dubiska, Murray Lambert and William Primrose. The vocalists engaged are Lilian Stiles-Allen, Florence Austral, Margaret Balfour, Noel Eadie, Dora Labette, May Lymburn, Elisabeth Schumann, Flora Woodman, John Brownlee, Robert Burnett, Tudor Davies, Joseph Farrington, Frank Mullings, Browning Mummery, Robert Parker, Walter Widdop and Harold Williams.

The principal choral works announced for performance are "The Flying Dutchman," Handel's "Acis and Galatea," and Vaughan Williams's "Sea" Symphony.

CUBAN MUSIC GIVEN WITH MUCH SUCCESS

Havana Philharmonic Forces Win Approbation in Monthly Recital

By Nena Benitez

HAVANA, Sept. 14.—The monthly concert of the Havana Philharmonic Orchestra was given Sept. 12 in the National Theater.

The program, carefully arranged by Pedro Sanjuan, was faithfully and artistically read under his bâton. Rimsky-Korsakoff's "Schéhérazade" was enjoyed by the large audience, as were the Overture to "Oberon," an Andante by Mozart and the Prelude to and Liebestod from "Tristan und Isolde."

The second concert of Cuban music arranged by Ernesto Lecuona was given in the Teatro Payret on Sept. 11. The program, a rather long one, was interesting nevertheless and full of novelties. Six new songs by Lecuona were presented: "Te diré un cuento," sung by Rosita Almansa; "Isabelita no me quiere," duet by Dora O'Siel and Gustavo Carrasco, and "Lola," sung by Maria Fantoli. "Por un beso de tu boca," Lecuona's latest bolero, was sung by Maria Fantoli and Dora O'Siel.

Other composers represented were: Netto, by his song "Mi destino es andar;" José M. Jimenez, "Azra" and "Lucero de Mayo," given by M. A. Delgado and Fontanals, whose "Eres como un sueño" was performed.

"Berceuse" and "Carta de Amor," by Diaz de Albertini and Zertucha respectively, were played on the violin by Emilia Estivil. Joaquin Molina's "Ensueño," a melody for voice, piano and violin, had as interpreters Luisa M. Morales, Lecuona and Emilia Estivil. Lecuona also played several of his "Dances," and one, "Ahi viene el chino," arranged for two pianos, with Miss Torroella.

Marcel Dupré to Take Conservatoire Post

Marcel Dupré, French organist, will return to Paris this autumn to take up his new post as professor at the Conservatoire. These duties will take up most of the artist's time this winter. He has recently had a music hall built at Meudon, where he will install the organ which once belonged to Alexandre Guilmant, and which he has recently acquired. A series of recitals and musical conferences will be held by Mr. Dupré at his home in Meudon when this instrument is in place.

Vienna to Revive Beethoven Work

VIENNA, Sept. 20.—As part of the big Beethoven Festival and Congress to be held here in the late winter, it is announced that Felix Weingartner will conduct that composer's "Fidelio" and the music to "Egmont." There will also be revivals of music by Purcell, Monteverdi and Rameau.

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"First Times" Are Among Bills of San Carlo Opera

[Continued from page 2]

was again called upon to double, this time as *Il Marchese di Calatrava* and *Fra Melitone*. In the latter capacity he showed pleasing originality in executing the comic business attendant upon fitting the repentant *Leonora* for inhabiting her anchorite's cave. Andrea Mongelli was in excellent voice as *The Abbott*. Alice Homer and Francesco Curci were *Curra* and *Trabuco*, respectively.

Some economy of scenery was apparent, as, for example, the camp hospital, which had the same walls as the inn of Act I—beer mugs and all! Into this, was brought the wounded *Alvaro*, who had for baggage a new, brass-buckled 1926, suit case, to the evident amusement of the audience.

Carlo Peroni was at his nightly post, and conducted with a sure hand.

S. M.

"Hoffmann" at Matinée

The Saturday matinée performance of "The Tales of Hoffmann" found Mr. Gallo's company on slightly less familiar ground, but the comic spirit was successfully captured in the first act.

The enactment of the parts of *Olympia* and *Antonia*, by Consuelo Escobar, had as feature some agile coloratura, though the soprano's tones were occasionally rather thin. Mr. Cervi as *Spalanzani* and *Crespel* was an elaborate buffo foil in the comedy scenes. Throughout the opera Mr. Onofre as *Hoffmann* sang with free lyric production, despite the fact that his voice shows slight signs of overwork. Henri Scott contributed adequate acting and sonorous, well-routed vocal work to the rôles of *Copelia* and *Miracle*.

Miss Saroya in the Venetian episode looked resplendent as *Giulietta*, though she visibly husbanded her voice. Miss Schalker deserves especial commendation for the clever mastery which she brought to her music as *McDause*. Mr. Interrante, the *Dappertutto*, hardly made the most of his aria to the magic diamond.

Others in the cast were Pearl Besuner, Luigi de Cesare and Francesco Curci.

Mr. Peroni led the sparkling music quite successfully. The ballet performed briefly, and the settings—except for a garishly lighted second act—were acceptable.

R. M. K.

Murder à la Puccini

It fell to the lot of Bianca Saroya to stick the knife into *Scarpia's* breast, at the Century, Friday night, instead of Gladys Axman, who was spared the crime by a cold. Mme. Saroya, somewhat pale from recent indisposition, nevertheless gave great dignity to the lissome songstress, *Floria Tosca*. Her voice lacked something of its customary force, and a touch of huskiness smothered a little of its usual ring. Yet her "Vissi d'arte" was notable for a depth of sincere feeling which she expressed with vocal surety.

As *Scarpia*, Lorenzo Conati made the chief of police rather mildly craven. Franco Tafuro was the *Mario*, and in his enthusiasm was inclined to force his very beautiful voice to its capacity, if not beyond. Thus, he sang a most tempestuous "E lucevan le stelle" in Act III, which he was compelled to repeat before an audience that was apparently unfamiliar with the best he can do.

The cast was completed by Francesco Curci, Natale Cervi, Luigi de Cesare, Andrea Mongelli and Bernice Schalker.

As a postscript, the ballet did a Swo-boda version of Liszt's Second "Hungarian" Rhapsody, with Maria Yrieva and the adapter. Carlo Peroni, conducted.

S. M.

***Aïda* Repeated**

On Saturday night, "Aïda" was given as the first repetition of the season. The cast was identical with that which sang the previous week and included Clara Jacobo in the name-part, Coe Glade as *Amneris*, James De Gaviria as *Radames*, Gino Lulli as *Amonasro*, and Andrea Mongelli as *Ramfis*. The remaining rôles were assumed by Natale Cervi, Francesco Curci and Bernice Schalker. Carlo Peroni conducted.

O. F.

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Conductors

Richard Hageman, general musical director
Gaetano Merola, guest conductor
Pietro Cimini, guest conductor
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VERBRUGGHEN WILL PRESENT NOVELTIES

Minneapolis Leader Brings Scores from Europe for Orchestra

MINNEAPOLIS, Sept. 25.—The Minneapolis Symphony will enter its twenty-fourth season on Oct. 22.

Sixteen Friday evening concerts are to be given in Minneapolis. The same series will be repeated on Thursday evenings in St. Paul, in addition to four young people's concerts in Minneapolis and two in St. Paul. The orchestra will again tour the Northwest in the spring, and in mid-winter will play engagements in many centers.

Henri Verbrugghen, conductor for the last three years, has been re-engaged for another three-year term. Returning from his European vacation Mr. Verbrugghen brings some new compositions, as well as some of the infrequently played works of old masters.

Arthur J. Gaines, manager of the orchestra, will again conduct all its business affairs. Eighty-six players will appear in concerts.

Soloists engaged are Florence Macbeth, Mischa Levitzki, Sophie Braslau, Guy Maier and Lee Pattison, Joseph Szigeti, E. Robert Schmitz, Albert Spalding, Pablo Casals, Jeanette Vredland, Nevada Van der Veer, Judson House, Fraser Gange, Charles Courboin,

Toscha Seidel, Julia Claussen, Harold Bauer and Richard Crooks. The Apollo Club will be heard with the orchestra in March.

The mid-winter tour begins at Chicago and will conclude at La Porte, Ind. Places to be visited include Iowa City, Galesburg, St. Louis, New Orleans, Laurel, Miss., Birmingham, Ala., Evansville and Bloomington, Ind., Lexington, Ky., Washington, New York, Lancaster, Pa., Pittsburgh, Toledo, Dayton and Urbana.

Long Beach Artists Are Heard

LONG BEACH, CAL., Sept. 25.—David L. Hutton, baritone, who has returned to Long Beach after sixteen months spent in study in New York, has been appointed director of the choir in Belmont Methodist Episcopal Church. Ruth Foster Herman, contralto, was soloist at the opening meeting of the Delphian Society, Sept. 15. The Society is studying music and poetry this year under the direction of Ada Potter Wiseman, president. Other musicians appearing before organizations this month were Frederick Setzer, tenor; Ivy Lake, pianist; Mr. Hutton; Mrs. E. E. Tincher, contralto; Mary Ellen Good, soprano; Phyllis Randall, violinist; and the Polytechnic Faculty Trio. Piano teachers presenting pupils have been Alice S. Durham, Pauline Farquhar, Elizabeth O'Neil and Mabel Stephenson.

A. M. G.

Donald Francis

TOVEY

Pianist-Composer



Press Comments at Recent Appearances of This Distinguished Musician in England and California

"Mr. Tovey goes from conquest to conquest. His playing of Bach's great Goldberg Variations at St. James Hall yesterday afternoon was an achievement which would be exceedingly difficult to overpraise. As a feat of memory and virtuosity alone the thing was remarkable enough. Throughout one hardly knew whether most to admire the virtuoso or the musician—the justness of the conception or the brilliance of its execution—the reading or the rendering. In short, the whole performance was a triumph. As a composer likewise, Mr. Tovey was heard once more to decided advantage."—London-Westminster Gazette.

"... In Mr. Tovey we have without comparison the most learned musician alive. But this is far from being his only—or, indeed, his chief claim on our attention, as is sufficiently realized upon the Continent and in our own Metropolis. Not only has Mr. Tovey an unexampled knowledge of his subject in all its branches—Dr. Joachim once said that he was as learned a musician as ever lived—but he is a rarely gifted artist. His imaginative forces and emotional insight, combined with deep human sympathy, enable him to make the hearing of a work quite a new kind of pleasure. Nor is this all: the lectures he has given reveal him as a man of unusually wide culture."—London-Liverpool Courier.

"He was in a particularly happy mood, his playing never carried a more convincing message, a nobler and emotional eloquence than on Friday evening."

"His encore from one of Bach's organ Toccatas, arranged for the piano by Professor Tovey, was wonderfully chosen, coming after the highly emotional music of Wagner's 'Tristan.' It was stupendous and impressive and quieting, like the interior of a great cathedral."

"In the final analysis of the playing of Professor Tovey, it would seem that one's judgment must necessarily be that, first and foremost, he is a great musician who happens to play the piano, for his appeal is always to the imagination, to the intellect, and secondly, to one's sense of pianism."

—Santa Barbara Morning Press.

"Under Professor Tovey's fingers the final Gigue was especially charming in its delicate aerial quality."

"In the picture-preludes of Debussy the 'Interrupted Serenade,' with its character of Southern Spain and a hint of the Malaguena, was most admirably rendered by the pianist. It was, however, in the encore, when he played Bach's Organ Toccata in F, arranged for piano, that Professor Tovey gave us the highest moment of his concert. He made of this a thing of majestic sonority, as he traced his way through its labyrinth to the final, exultant statement of the noble theme."—Santa Barbara Daily News.

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Justice for Liszt the Composer!

"EVERY now and again an impassed vindication or a withering indictment of Liszt, the composer, comes to remind us all that a final assessment—or as nearly final as can be hoped for—of his contribution to musical art is not yet in sight," writes M. D. Calvocoressi in the *Christian Science Monitor*. "Liszt's inferior works are far more widely known than his masterpieces. They are easier to interpret, and afford players, singers or conductors tempting opportunities for the display of virtuosity and sentimentality. Consider, for instance, how very much easier it is to shine in his songs, 'The Dead Nightingale,' or 'Oh, Quand Je Dors,' than in 'Ich möchte hingehn,' or 'Der du vom Himmel bist.'

"It is the easiest thing in the world to hold up these inferior works as examples of what to avoid and despise. They afford a happy hunting ground for theorists, for short-sighted educators and for people who, not liking Liszt's music—which is their unquestionable right—are only too pleased to make a case against it in toto. But meanwhile, in other quarters (and chiefly among composers and the more eager, well-read and discriminating music-lovers—the others get no chance of becoming acquainted with Liszt's best), admiration for Liszt is steadily increasing.

Admired by Composers

"The catalog of composers who have expressed deep admiration for him should be enough to make his detractors think twice. It includes virtually the whole of the Russian school, beginning with Glinka, Balakireff, Borodin, Rimsky-Korsakoff, Moussorgsky and Glazounoff. It includes Saint-Saëns, Hugo Wolf, Busoni, Sir Alexander Mackenzie, Debussy, Ravel and Bartók; that is, not only composers whom one might be tempted to describe as 'advanced' or even 'revolutionary,' but composers who stand as upholders of classical tradition in the narrowest sense of the word.

"Nor are these composers over-eager or uncritical in their admiration. Debussy, we are told by Robert Brussel in a recent number of the Paris *Revue Musicale*, began by considering Liszt as a 'bogus genius,' and it was only much later that he realized his greatness. Bartók, in his autographical sketch, gives an instructive summing up of his evolution with regard to Liszt, saying that studying Liszt afresh, and especially less popular works of his such as 'Années de Pèlerinage,' 'Harmonies Poétiques et Religieuses,' the 'Faust-Symphony,' and the 'Danse Macabre,' he discovered at last the composer's true significance beyond external features for which he had little sympathy.

"Whether people—musicians, theorists, or simply music lovers—love and understand Liszt's music or not is a matter of disposition. And it remains as legitimate to dislike certain 'external features' in his music as it is to dislike certain features in the music of any other great composer, if one does happen genuinely to feel that way. We may even take a step further and recognize that the notion that all great music

Continental Critic Champions Hungarian's Works—Says Present Estimate Is Unfair Because of Neglect Accorded "Masterpieces"

must and does appeal to all does not stand investigation.

Situation Is "Intolerable"

"The present situation is unfair and intolerable. It goes not only against the sense of justice which is found in every one of us, but against the practical interests of musical art. In a music-lover, an incapacity to realize the significance of Liszt's best betokens a certain lack of elasticity and alertness. Indeed—although the contrary does not neces-

sarily hold good—people who do not love Liszt's music are usually incapable of seeing anything of value in modern music. This is a fact of experience. Another, even harder to explain although easy to perceive, is that composers who have learned no lesson from Liszt's masterpieces remain deprived of a most precious element—one would almost be tempted to say of one of the most important—in musical tradition.

"The only way to give Liszt's fine works a chance of being loved is to per-



ROBERT Pollak, who was recently selected by Ernest Bloch for the position of head of the violin department in the San Francisco Conservatory, arrived in New York Sept. 22 en route to California. His last previous visit to the United States was in 1913, when he made a concert tour. During the war, Mr. Pollak was a professor in the Moscow University. For the last six years he has been professor of the "Meisterklasse" in the New Vienna Conservatory, where he succeeded Franz Ondricek. His California appointment brings him again in artistic contact with Ernest Bloch, with whom he was associated in the Geneva Conservatory before the war.

DAYTON, OHIO.—Eusebia Simpson, of the Sprague School, has won a fellowship and Charlotte Roehm, a pupil of Emma Schenck McClure, a scholarship given by the Juilliard Musical Foundation.

GREEK TRAGEDY IS GIVEN MUSICAL FORM IN EUROPE

French Town of Orange Presents New Version of Drama—"Athalie" Sung

ORANGE, Sept. 10.—The Théâtre Antique of Orange during the month of August gave several impressive spectacles with music. Of these, perhaps the most notable was "The Death of Hercules," an adaptation of a drama by Sophocles. The other important production of the summer was the liturgical work, "Athalie," which was sung by choruses from Geneva and accompanied by players from the Colonne Orchestra of Paris.

The picturesque setting of the open sky, studded with stars, was a fitting one, and the background of masonry against which the dramas were enacted added to the grim reality of the Grecian tale. Especially moving was the scene in which *Hercules* dies under the tunic stained with the death-blood of *Nessus*.

In "Athalie," the principal rôle was sustained by Madeline Roche. The rôle of the splendid and fierce-hearted queen became her well, and the scene of her dream, the battle and her imprisonment deeply moved the auditors.

The work done by this theater in Provence has earned well-merited commendation for the directors, and the performances are annually attended by many visitors from Paris and elsewhere.

First Concert Includes Standard Vocal and Instrumental Compositions

WICHITA, KAN., Sept. 25.—The opening concert of the Wichita College of Music and Dramatic Art drew a discriminating audience recently. The performers were Mrs. Theodore Lindberg, soprano, and Theodore Lindberg, violinist, with Dorothy Finley as accompanist. The vocal numbers were by Schumann, Schubert, Mozart, Brahms and Rossini. Violin numbers included compositions by Vieuxtemps, Sarasate, Granados, Winteritz and Wieniawski.

A fine program was given in the High School Auditorium by William E. Snyder, pianist, and Mr. Lindberg. The program included music by Chopin, Schubert-Wilhelmi, Saint-Saëns, MacDowell, Rubinstein, Liszt, and Grieg.

T. L. KREBS.

form them frequently and to see to it that they be approached with the same care and the same freedom from unfavorable prejudice as the works of all other great composers. The one thing that may prove or disprove my point is the eventual result of better and wider acquaintanceship with Liszt's music. Which, then, are the works of Liszt that deserve special attention?

"But to choose roughly, I should add to those enumerated by Bartók first, the 'Dante-Symphony,' the Episodes from Lenau's 'Faust,' the oratorio 'Christus,' the tone-poems 'Héroïde funèbre,' 'Orphée,' 'Hungaria,' 'Hamlet,' 'Mazeppa' and 'Festklänge.' All these should be listened to, not from the point of view of their dramatic or symbolic contents, but for their intrinsic, purely musical value. The same applies to the beautiful 'Danse Macabre,' one of the most easily misunderstood among Liszt's masterpieces.

"From the piano music I should select the third volume of the 'Années de Pèlerinage,' the 'Sonatas' and certain of the 'Études d'exécution transcendante.' The Fantasia and Fugue on the theme B-A-C-H and the 'Weinen Klagen' Variation are most important works, whose significance will soon be apparent to all who are capable of overlooking a few 'externals' if need be. I make this list as short as possible, confident that it includes music which will speak for itself if given a fair chance."

NOVELTIES FOR LIVERPOOL

Repertory Opera Group Will Stage Works—Concerts Booked

LIVERPOOL, ENGLAND, Sept. 10.—The Liverpool Repertory Opera Company is again making plans for a busy season, under the baton of John Tobin.

The most interesting of their productions will be Rutland Boughton's opera on Hardy's "Queen of Cornwall." This has only been seen once before—at Glastonbury. A mime-play by Dr. James Lyon, "Madame s'amuse," coupled with "Pagliacci," will be their first production of the season. Monteverdi's "Orfeo," one of the first operas ever written, and Purcell's "Dido and Aeneas" also finds a place on their program.

Samuel Vickers, Liverpool concert promoter, announced last season that unless better support were forthcoming he would be obliged to forego his concerts for this season. The gap thus created in the musical life of the city would have been keenly felt by the concert-going public, for the Vickers series has been for many years a notable musical feature.

Fortunately, however, such an event is unlikely to happen, for before Mr. Vickers had announced a single name this year, he had booked over £740 worth of seats for the season. Among the singers he has secured are Edna Thomas, who will give a costume recital of plantation songs, and Flora Woodman, soprano.

Charles Gilbert Sross Guest in Dayton

DAYTON, OHIO, Sept. 25.—Charles Gilbert Sross, composer, has been the guest in September of George Kester, tenor and director of music in First United Brethren Church. Mr. Sross dedicated his last song, "A Flower of Memory," to the Daytonian, who sang it with great success at the Winona Lake meeting.

H. E. H.

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Sculptures That Honor Memory of Musicians

[Continued from page 3]

Musicians of the United States and Canada in memory of Owen Miller, general secretary, and Otto Ostendorf, former general treasurer, of the Federation. The monument was also intended as a tribute to the most appealing of all arts—music. The memorial, which is of granite, twelve feet high, fourteen feet wide, cost \$5000. It represents the combined efforts of Victor Holm, sculptor, Gabriel Ferrand and Austin Fitch, all of the faculty of Washington University of this city. The monument was dedicated on May 31, 1925, before a large assembly including high dignitaries of the Musicians' Federation and to the combined music from a band of 150 pieces.

In the entablature of the monument are three bubbling drinking fountains. A bronze tablet inclosed in the center, presenting a picture of Pan, gaily blowing his pipes and gleefully snapping his fingers at the happy dancing figures around him. Below the sculptured figures is an inscription reading: "The American Federation of Musicians presents to the City of St. Louis this fountain as a memorial to Owen Miller and Otto Ostendorf, who for many years served as secretary and treasurer of the Federation."

Stopping in at Tower Grove Park, we find around the bandstand busts of the famous old masters, Beethoven, Verdi, Mozart, Rossini, and Gounod. They were presented to the city by an old admirer, the late Henry Shaw.

At the Golden Gate

On the shores of the Pacific it is seen that in Golden Gate Park, which stretches three miles westward to the ocean's edge and has a total area of 1013 acres, San Francisco has begun to compete with other American cities in the erection of musical monuments. While the Temple of Music, which is a band stand, the gift of Claus Spreckels in 1899, does not come under the heading of monuments to musicians, nevertheless it serves as an introduction to the few statues of which the foremost city of the Pacific boasts.

It is an Italian Renaissance structure of gray Colusa sand-stone and was erected at a cost of \$75,000. The central music stand is fifty-five feet wide and seventy feet high and is flanked on each side by Corinthian columns, beyond which extend colonnades fifty-two feet long by fifteen feet high, supported by sixteen Ionic columns. Reid Brothers were the architects.

The audience gathers in what is known as Concert Valley, a sunken area with benches and shady elms. The seating capacity of this open-air auditorium is 20,000. Here a fifty-piece orchestra gives public concerts Sunday and holiday afternoons at two o'clock.

It is near this music stand that a colossal bronze bust of Verdi on a sixteen-foot pink granite pedestal stands. It was presented to the city March 23, 1914, by the Italian colony. The idea of a monument was conceived at a memorial meeting in remembrance of the death of Verdi which was held in the old Tivoli Theater. Here the *Daily L'Italia*, of which its editor, Ettore Patrizzi, was the leading spirit, took the initiative. The statue, which is the work

of Orazio Grossoni of Milan, Italy, was unveiled with much pomp and ceremony, speeches, songs and a pageantry of Italian girls, one of whom unveiled the bust. The music for the dedication, which included "The Star-Spangled Banner," was that of Verdi. Luisa Tetrazzini sang an aria from "Aida" and school children gave choruses from Verdi operas. The following is the inscription in English and Italian on the monument.

"Erected by the Italian colony through the initiative of the

Daily L'Italia

and donated to the City of San Francisco
March MDCDXIV

Inexhaustible creator of divine melodies
evocator of immortal characters

in laughter and in tears

in him

the tireless omnipotence of genius
and the virtues of the man and the citizen

were joined in purity and power

Inesauribile creatore di melodie divine
evocatore nel pianto e nel sorriso

di figure immortali

congiunse

alla infatigata omnipotenza del genio

le virtù dell'uomo del cittadino

intermerato e forte

He drew his chorus

from the deepest vortex of the

striving masses

He voiced the hopes and sorrows

of all humanity

He wept and loved for all

C. D'Annunzio

Ecli trasse i suoi cori

dall'imo corco dell'ansante folla

diede una voce alle speranze e ai lutti

pianse ed amo per tutti

C. D'Annunzio

The Beethoven monument, which is also near the music stand and within view of that of Verdi, is a bronze bust on a granite base, at the foot of which is *Music*, a female figure holding a lyre. It is a replica of the statue by Henry Baerer which stands on the Mall, Central Park, New York. It was presented to the city Aug. 6, 1915, by the Beethoven Männerchor of New York, which

Hamburg's Collegium to Revive Old Opera

HAMBURG, Sept. 15.—A new Collegium Musicum, or musical society for the study of classic works, has recently been formed here. It aims to give new versions of old music from the Seventeenth Century. This winter it is planned to give a hearing to a "singspiel," "Vespetta and Pimpinone," by Telemann, a contemporary of Bach.

Passion Play for Vienna Raises Protest

VIENNA, Sept. 10.—A protest from the Austrian Stage Society has followed a proposal to present actors from Oberammergau in their renowned Passion Play in this city in the new year. The performances were proposed for the Zirkus Renz during one month.

went to San Francisco for the unveiling. Other German singing societies of New York, Chicago, Philadelphia and other cities sent their representatives. The following musical program was given:

Unter dem Doppeladler... J. F. Wagner
Municipal Band of San Francisco
"Eugenio" Overture... Beethoven

Municipal and Golden Gate Park
Bands

Andante, Fifth Symphony... Beethoven
"Das ist der Tag des Herrn" . Kreutzer

Pacific Sängerbund

"Die Lorelei" . Composer not given
United Singers, Emily Rayl of New
York, conductor

"Star Spangled Banner" Massed Bands

The monument bears the inscription:

"Dedicated
to the City of
San Francisco
by the

Beethoven Männerchor
of New York

August 6, 1915
under the auspices

of the

German-American Auxiliary

to the Panama-Pacific

International Exposition"

Then there is also the Pan Fountain, which stands in front of the central entrance to the De Young Memorial Museum. This is a large artificial pool with aquatic plants, in the center of which a bronze Pan is playing his pipes to a pair of entrance pumas. The sculptor of this work is M. Earl Cummings.

WALDEMAR RIECK.

Bayreuth Honors Wagnerian Celebrities

BAYREUTH, Sept. 15.—During the recent celebration of the fiftieth anniversary of Bayreuth, honors were paid by the local citizens' committee to several famous figures in the movement. Wreaths were laid on the tombs of Wagner, Liszt and Hans Richter, the first Bayreuth Festival conductor. A presentation of flowers was made to Cosima Wagner.

FAR NORTH VISITED BY HAMBURG'S PHILHARMONIC

Itinerary Followed By Foreign Players Leads From Norway To Isles of Ice-Locked Ocean

BERLIN, Sept. 12.—One of the most ambitious tours ever attempted by a European symphony orchestra was that recently taken by the Hamburg Philharmonic, under the leadership of the Icelandic composer and conductor Jon Leifs.

This tour, which was opened with concerts in Oslo and Bergen, at the end of last May, included the Faroe Islands and Iceland—territory which is seldom penetrated except by individual artists. It served to show conclusively that there is an enthusiastic musical public in the principal cities of these countries.

A member of the orchestra, writing in the *Signale*, tells some interesting experiences of the journey. "We gave a concert in Thorshavn, the capital of the Faroe Islands," he says. "The small hall was sold out, and we played the Preciosa Overture of Weber and Beethoven's Seventh to a storm of enthusiasm.

"Then we sailed to the capital of Iceland, Reykjavik, which has almost 25,000 inhabitants. New streets have been laid, and houses are springing up rapidly, while there are even some autos in the streets. . . . The people are art-loving and also themselves inclined toward it. Their speech is of a literary quality and very pithy, as in the old saga style.

"In the country the people gather and sing two-part music written in fifths or with the ground bass of the old 'Rimur.' But they have also a great desire for classic art, and the Philharmonic gave there fourteen concerts to full houses within sixteen days."

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Photo by Apeda

Coast Opera Season Begun with Cast of Favorite Stars

[Continued from page 1]

Two changes were made in the program for the rest of the week. Luelia Melius will make her début next week as *Gilda* in "Rigoletto," instead of Sept. 23 in "Faust." It was at her special request that she has been permitted to make her first appearance in the Verdi opera. Myrtle Claire Donnelly was announced to sing *Marguerite* on Sept. 23, to Paul Althouse's *Faust*.

The Saturday matinée of "Tosca" has been canceled because Claudia Muzio was delayed by storms on the Atlantic and unable to arrive in time for the performance. "Tosca" will be given on Oct. 4 according to present schedule.

The Allied Arts Club held its first social meeting and program in the red room of the Fairmont Hotel the afternoon of Sept. 22, Mrs. Edward R. Place presiding. Abbie Norton Jameson, president of the California Federation of Music Clubs, was guest of honor and conducted a presidents' council following the program. Redfern Mason, music critic for the San Francisco *Examiner*, addressed the Club on the subject of "Music as the Language of a People."

Junior members gave musical numbers, and Ruth Harwood read some of her prize-winning poems.

Luelia Melius held an audition for singers that same afternoon in the Fairmont Hotel, and found "three big talents," according to her statement. A phenomenal showing was made by a precocious twelve-year-old girl, Lillian

GOOSSENS BACK AT POST

Conductor Plans Rochester Programs After Summer's Schedule

ROCHESTER, Sept. 25.—Eugene Goossens, conductor, arrived in Rochester recently after a very active summer, ready to begin rehearsals of the Rochester Philharmonic Orchestra. Preliminary to that, however, he is getting his programs into shape and assuming charge of the opera department at the Eastman School of Music.

The programs are to be a balance of standard and modern works. "A budding audience and a budding orchestra must not have too much modern fare—it is an educational work. The orchestra, I believe, will be better than ever this year," Mr. Goossens said.

After leaving Rochester in April, Mr. Goossens went to London to conduct the six weeks' series of Russian Ballet. It was the first time that the Russian Ballet had appeared in London in five years. Mr. Goossens left London on July 24 and went to California. On the trip he worked on incidental music for a stage production of the popular musical novel by Margaret Kennedy, "The Constant Nymph," which Mrs. Goossens is assisting in producing in London.

In California he conducted four concerts in the Hollywood Bowl, and has been re-engaged for eight concerts there next summer. At the close of this engagement, Mr. Goossens took two weeks' rest and then went to New York, giving his attention to composing.

MARY ERTZ WILL.

Marine Band Plays In Pittsburgh

PITTSBURGH, Sept. 25.—The United States Marine Band, under Lieut. William H. Santelmann, gave two concerts in Syria Mosque on Sept. 24, afternoon and evening. At the recent convention of the American Guild of Organists in Philadelphia, the first prize was won by Dr. Casper P. Koch, of this city. Dr. Koch is city organist and gives a free recital every Sunday afternoon in Northside Carnegie Hall. His subject at the convention was "Organ Construction."

W. E. B.



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Ruggerio. She is a native San Franciscan, though of Italian descent, and sings in Spanish, French, Italian, and English. She sang a coloratura aria with accuracy and a surprising degree of finish. She has done no studying or singing for two years, since she was ten! Mme. Melius did not announce any decision as to whether or not she would begin a sponsorship of any of the singers she heard. MARJORIE M. FISHER.



IGNAZ FRIEDMAN, pianist, in the course of his European travels, arrived at the Lido, Venice. Paul Schmidt, of Steinway & Sons, arrived at the Lido, Venice, in the course of his European travels. What more natural than that they should meet? Above, Mr. Friedman is seen at the right, and Mr. Schmidt on the left. Mr. Friedman's American bookings will keep him actively engaged in this country from October to January.

Portland Club Holds "Frolic"

PORTLAND, ORE., Sept. 25.—The Music and Arts Club opened its season with a "frolic" at Troutdale. The Portland district of the Music Teachers' Association met at luncheon recently. The speaker was Frances Strigel Burke; the subject "Music in New York." Helen Van Houten presented Laura Van Houten in a piano recital on Sept. 21.

J. F.

Returning Artists Take Up Cincinnati Work

CINCINNATI, Sept. 25.—Ilse Huebner, piano teacher at the College of Music, has returned from Woods Hole, Mass., where she spent the summer. Emil Heermann, concertmaster of the Cincinnati

Symphony, and a member of the College of Music staff, has come back from Wisconsin, where he has a summer cottage. Grace Gardner, singing teacher, has received word that one of her pupils, Mrs. Karl Wenzel, has fulfilled two successful engagements with the Armcoc Band at Middletown, Ohio. Mrs. Wenzel also appeared with the Boehmian Million Dollar Band from Tampa at Pique and Middletown. Minnie Tracey has opened a new studio on Fleming Street. Louise Harrison Snodgrass, known in Cincinnati both as a composer and as a pianist, has announced that she will teach this season. The Schuster-Martin School has added to its faculty Philip Werther, piano teacher, and Dell Kendall Werther as teacher of singing. Irene Carter Ganzell has returned from visits to New York and Atlantic City.

HEARS "ST. FRANCIS"

Historical Pageant Inaugurates Season in Cincinnati

CINCINNATI, Sept. 25.—Performances were given on Sept. 19, 20 and 21, of the historic pageant "St. Francis of Assisi," held to commemorate the seven hundredth year of the death of the saint.

Soloists, choristers, costumes and scenery, all of artistic worth, combined to make the performances distinctive. They were under the general direction of John Rettig, who was personally responsible for the scenery, costumes and the arrangement of the various tablaux. J. Alfred Schehl had charge of the chorus and orchestra.

The soloists were Alma Beck, contralto; Helen Kessing, soprano; Italo Picchi, bass, and John Tuerk, tenor. Charles J. Young played the organ. A capacity audience greeted each performance.

St. Louis Hears Opera Singers

ST. LOUIS, Mo., Sept. 25.—Several notable singers have been heard at the local theaters this last week. At the New Ambassador moving picture theater, Ralph Errolle, tenor of the Metropolitan Opera, has been singing a group of songs, including several arias. Mario Valle, San Carlo baritone, has been singing operatic excerpts at the Orpheum Vaudeville Theater, with Eric Zardo as accompanist. At Loew's State Bernard Ferguson, baritone, formerly of the Municipal Opera Company, is filling a three weeks' engagement with Helen Newitt, soprano, in a charming musical act.

S. L. C.

Meader Scores in Berlin Concert

Haensel & Jones, managers of George Meader, Metropolitan Opera tenor, received a cablegram Monday of this week from the Wolf management in Berlin, speaking as follows of Mr. Meader's concert in Beethoven Hall: "The Meader concert sensational success. Beethoven Hall full. Ten encores, twenty-five recalls. Re-engaged May."

Final Concerts at Sesqui Are Conducted by Stokowski

[Continued from page 1]

and effective "recovery" of some of the celebrated airs of the famous operatic reformer, the numbers played were familiar acquaintances in Mr. Stokowski's repertoire.

The splendors of the conductor's admirable scoring of the Bach selection displayed, as usual, the rich resources of the orchestra. There were color and romantic imagination in the reading of the "New World," and the unfailing dramatic vitality of the "Finlandia" was brilliantly realized in Mr. Stokowski's interpretation. A large audience was present.

The impudent rattle of nearby fireworks threatened to mar parts of this concert, but the headway gained on several previous occasions was denied the pyrotechnicians when Mr. Stokowski began painting with his gigantic tonal brush in the last movement of the symphony.

The Philadelphia Orchestra, Mr. Stokowski conducting, was heard in the exposition Auditorium on Tuesday evening, Sept. 21. The program was as follows:

Chorale—Prelude, "Wir Glauben All'an einen Gott".....	Bach
(Arranged by Leopold Stokowski)	
Symphony No. 7.....	Beethoven
"Fêtes"	Debussy
"Vorspiel" and "Liebestod" from "Tristan und Isolde".....	Wagner

The "apotheosis of the dance," which the Seventh Symphony is said to symbolize, was superbly expressed in Mr. Stokowski's glowing and fine-flavored reading of this classic masterwork. The other numbers, all frequent features of this director's programs during the regular subscription season, were presented in characteristically inspiring fashion.

H. T. CRAVEN.

Marion Talley Opens Season in Memphis

MEMPHIS, TENN., Sept. 25.—Greeted by an audience that packed the large concert hall of the Auditorium, Marion Talley made her appearance here under the auspices of the Cortese Brothers. For fully three minutes before she opened her part of the program with Rossini's "Una Voce Poco Fa," Miss Talley was obliged to smile and bow in response to enthusiastic cheers. Miss Talley's program comprised two songs by Loewe, the Swiss "Echo" Song, "Caro Nome" from "Rigoletto," a group by Bishop and Huerter and the Strauss-LaForge "Storielle del Bosco Vienese." Numerous encores were given, including "Home, Sweet Home." This was the first concert of the season. Maximilian Rose, violinist, and Emil Polak, pianist, who assisted, were also warmly applauded.

B. M. B.

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The Alfred Cortot School of Piano of the ECOLE NORMALE de PARIS

Mr. Cortot will personally conduct a series of interpretation classes in New York, Boston and Philadelphia during fall season



Photo: Illustrated News

Will open a studio in New York directed by Mademoiselle Berthe Bert, who is Mr. Cortot's representative in the United States and the authorized exponent of his method. Private lessons and classes will be conducted, beginning October 4th, 1926, at the Steinway Building, 109 West 57th Street.

Scholarships will be awarded at the end of the course to the most talented pupils entitling them to a two months' trip to Paris with Mlle. Bert, beginning end of May, where they will study with

Mlle. Bert will also continue her Cortot Classes in Philadelphia and Boston

Communications regarding terms should be addressed to
Mlle. Berthe Bert, care of Steinway & Sons, 109 West 57th Street, New York

the distinguished pianist, Mr. Alfred Cortot, at the Ecole Normale, and be given many other opportunities to further their musical and artistic education, such as attendance at concerts, theaters, lectures and museums. At the end of the term diplomas will be awarded.

All expenses, including travelling, tuition, living and the other above mentioned opportunities, will be provided out of the Scholarship Funds donated by Colonel Walter Scott, Colonel Michael Friedsam and Mr. Edward Bradley.



Photo by Atelier

Edward Ziegler Back from Summer in European Centers

Edward Ziegler, assistant manager of the Metropolitan Opera Company, arrived back in New York last week from his summer in Europe, the first two weeks of which, only, were holiday, the rest work of one sort or another.

"Nothing to make public," said Mr. Ziegler. "Mr. Gatti is on the ocean now, and he may have some things to say when he returns. Of an announcement printed last week in one of the dailies, that a former Broadway musical comedy star had been engaged for the Metropolitan, I know nothing. No plans as yet have been completed for the new Metropolitan, nothing but some preliminary sketches. Nothing definite has been submitted by architects, and there will be nothing done until Mr. Kahn returns from his Western trip."

A healthful sign in regard to opera in Germany, is that three of the big cities are rebuilding or altering their opera houses at huge expense. The Stadttheater in Hamburg, for instance, is spending 4,250,000 marks, a large part of which is for the mechanical equipment of the stage under the direction of Linnebach of Munich. It is to be the last word in mechanical efficiency. The Berlin Staatsoper and the old Hoftheater in Munich are being done over, too, at huge expense.

In Berlin, I heard a beautiful performance of Handel's "Otto e Teofano," a piece full of beautiful melodies that made one forget that opera of that period was merely an excuse for writing something to sing.

"Some comment has been created here I understand, over my statement that I thought there were only 10,000 real music fans in New York. I really believe I am right. There are many concerts, but how many are sold out? A very small proportion. If the number of real music lovers were higher, the concert



MARIA JERITZA, prima donna of the Metropolitan Opera Company, at the wheel of her power launch "Lilly" on the Aussee. A glimpse of Mme. Jeritza's summer home is visible in the background. Mme. Jeritza will arrive

in New York on Oct. 17. Prior to rejoining the Metropolitan, she will give concerts in Utica on Oct. 19 and Newark on the 25th. Her impersonation of *Turandot* will be one of the interesting features at the Opera House this season.

audiences would be larger. All concerts would have the audiences that the Philadelphia and Boston Orchestras draw. In Berlin, you remember, they have three opera houses going practically all the year 'round, and last year, they had four. However, give America time! It'll get there!"

J. A. H.

State Normal College in Kansas Inaugurates New Course

PITTSBURG, KAN., Sept. 25.—Announcement is made that the State Normal College will inaugurate this year a complete four-year course in music, to take the place of the two-year course, which granted a certificate. The degree of bachelor of music will be granted students who complete the

courses in any of the following branches: public school music, violin, piano, voice, or theory. The degree in public school music is an innovation at the college.

F. A. C.

Fritz Reiner Ready For Cincinnati

CINCINNATI, Sept. 25.—Fritz Reiner returned last week from South America. He spent the greater part of his summer at the Teatro Colon, Buenos Aires, where he directed the German half of the opera season. His personal success was so great that he even brought crowds to hear Wagner in a country addicted to French and Italian composers. In order to return to this country in time for the opening of the Cincinnati Symphony season, Mr. Reiner was forced to refuse invitations to conduct in France, Italy, and Spain.

Chicago Opera Prepares Novelties for Coming Year

[Continued from page 1]

Monday. Henry Weber, who will conduct the Opera's first performances of "Tiefland," has been at work in the Auditorium offices for some time. Antonio Cortis, who will have the tenor rôle in "La Cena delle Beffe," has reported at the Auditorium. Claudia Muzio arrived in Chicago Thursday, *en route* to the West, where she will sing in California opera performances with Tito Schipa, Florence Macbeth, Vittorio Trevisan, Virgilio Lazzari, Désiré Defrère, Charles Marshall, Rosa Raisa, Giacomo Rimini and other members of the Chicago Company.

Giorgio Polacco and his wife, Edith Mason, are reported on their way to America, after a summer abroad. Charles Moor is due shortly at the Auditorium, where his duties as stage director will include productions of the novelties, "La Cena Delle Beffe," Honegger's "Judith," "Tiefland," "The Daughter of the Regiment," and "The Witch of Salem," as well as of such revivals as "Tristan and Isolde," "Gianni Schicchi" and "Il Tabarro."

English Wedding March Played by Radio

A novel feature of a recent English marriage ceremony was the carrying of music from a distant church to the scene of the ceremony by means of radio. Mendelssohn's Wedding March, played by the organist of St. Lawrence Jewry, and broadcast was listened to by a wedding party at Workington, who toasted the health of the bride and bridegroom to the accompaniment of the music, states the London *Morning Post*.

Minneapolis School of Music Engages Andrew Cooper

MINNEAPOLIS, MINN., Sept. 25.—Andrew Cooper, violinist, until recently connected with the Academy of Music in Berlin and a pupil of Willy Hess, has been engaged by the Minneapolis School of Music for the coming season.

G. S., JR.

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NEW YORK, OCTOBER 2, 1926

THE NATURE OF MUSIC

IT is a curious fact that very little is known about the essential nature of music, an art which is closely interwoven with our daily life. The problem of what music actually does to us through our sensory impressions and how it accomplishes its results is a fascinating one and very difficult of solution. The greater part of the best music is concerned almost exclusively with expressing the spiritual experiences of the composers; it may sometimes be incidentally concerned with conveying perceptions of outer realities, but that is not its primary purpose.

Through music, the mind of the composer speaks directly to the mind of the auditor, and the manner of conveying the message may well be called tonal telepathy. The ideal understanding occurs only when the auditor's mind is closely attuned to the mind of the composer. This accounts for the slow progress that some great composers have made in attaining popularity; their music was understood at first by only a few finely discerning and intuitive minds. Conversely, it may be said that a distinguishing mark of great music is its universality—its ability to make itself ultimately understood by the largest number of minds.

So profoundly spiritual is the quality of music that all attempts to understand it from the scientific standpoint are fruitless. Analysis of formal structure and harmony may provide us with some interesting patterns and formulas, but tells us nothing about the spiritual content. The scientist, dealing only with such material qualities as can be measured and classified, would fain persuade us that all things

which are imponderable and immeasurable do not belong to reality. But there is no reason to accept the scientist's contention that his outlook spans the whole of reality. Indeed, recent theoretical innovations in science would make it seem probable that the old scientific claim of universal infallibility is wavering, and that the rigid scientific scheme of reality is only partial, although consistent with itself as far as it goes.

As long as the materialistic conception of reality prevailed, it was difficult to discuss art, for one of the chief problems of aesthetics is whether or not artistic values are inherent in the nature of things. We are continually confronted with the question: Can a work of art impart definite knowledge of reality or must it deal entirely with illusions? With the weakening of materialism, which maintained that "values" had no place at all in the scientific plan of the universe, it now becomes easier to discuss the relative place and power of spiritual realities in the arts.

The close relation between music and mathematics—a relation which enables us to think of the binomial theorem in terms of music or to work out an algebraical formula for the sonata form—is the basis for the definition of music as a science. But every attempt to emphasize the scientific aspect of music at the expense of its artistic aspect is disastrous to art. The moment that form takes precedence over inspiration, the vitality of music is weakened. Arnold Schönberg's quintet for wind instruments is as ingeniously mathematical and rigorously logical a composition as has been devised by any composer, but to all save Schönberg's disciples it seems devoid of inspiration, and its aesthetic values, if any, are obscure. Lacking the driving force of poetic imagination, it is spiritually arid and static.

Inspiration takes precedence over form in all great music which stirs the souls of its auditors—music such as sounds from the noblest pages of Bach and Beethoven. When listening to great music, we feel ourselves in the presence of a transcendent consciousness, and we are receiving from this consciousness intimations of spiritual realities. Afterward, we are richer by a knowledge that we did not have before. It is not scientific knowledge that we have gained, but something more profound and significant. Scientific knowledge is valuable to us only for the applications that we make of it to our individual spiritual needs; it is at best an intermediary between us and the mystery of existence. Through great music, we come in direct contact with the spiritual forces of life and draw from them what we crave at the moment, be it solace or stimulation, peace or fresh courage and hope.

OPERA AROUND THE YEAR

ALTHOUGH the most ardent devotees of opera would scarcely expect the day to arrive when operatic performances are continuous in the vaudeville sense of the word, they may assume that the time is not far distant when there will be no week without its lyric drama. That time is so near at hand that there is already no month in the year when opera is not being presented somewhere in these United States. Artists have such busy schedules traveling to and fro on the continent to fill engagements that their vacations have to be snatched in installments.

One of the factors in the now observable continuity of operatic production is the San Carlo Grand Opera Company, which is, at the present writing, in the midst of its four weeks' engagement in the Century Theater. This is the tenth consecutive year that Fortune Gallo has opened the autumn season in New York before starting on the annual tour which swings between the Atlantic and Pacific seaboard and from the Louisiana littoral to Canada. His organization is the only one of its kind that is active twelve months in the year, and the only one that has weathered successfully the perils that beset touring companies.

It would be difficult to estimate the stabilizing effect which this company has had upon popular grand opera in this country. Impresarios by the score had preceded Mr. Gallo in taking opera on the road, only to meet sooner or later with disaster, either because the problems of business management were not properly solved or because appreciation of opera was not yet sufficiently widespread to make the venture profitable in the smaller cities. When Mr. Gallo, more than fifteen years ago in California, assumed personal responsibility for the Lambardi company, of which he had been the business manager, and launched the San Carlo company

on its career, he began supplying material for one of the most interesting chapters in the history of American music. His success has realized the dreams and vindicated the judgment of his predecessors.

Personalities



Pianist in Bar Harbor Garden

Between rehearsals at Bar Harbor, Me., where she spent the summer in recreation and musical activity, Ethel Cave-Cole, pianist, delighted in the outdoors. Much of her leisure, when she was not occupied in a series of concerts and recitals at the fashionable New England resort, was spent by Mrs. Cave-Cole in al fresco pursuits.

Echols—Weyland Echols, young American tenor, is said to be the only American singer who has given a successful recital before a Turkish audience. He was an attaché of the American Embassy in Constantinople during the latter days of the Allied occupation of that city. Shortly before Turkey abolished its royalty he made a command appearance before the Sultan, then living in semi-retirement in his palace on the Bosphorus.

Ney—Of all the pianists in the public eye, perhaps Elly Ney is the only one who was born at Bonn and, therefore, by birthright is entitled to figure in the commemoration of the hundredth anniversary of Beethoven's death. Mme. Ney was pianist at the centenary festival at Bonn during the summer, when she played the "Hammerklavier" Sonata. She will doubtless play the same work in this country at other observances of the occasion.

Swinford—A railroad wreck recently came near to interrupting the Pacific Coast tour of Jerome Swinford, American baritone. Riding southward from Seattle for his Hollywood Bowl concert, Mr. Swinford was breakfasting in the dining car when it was suddenly derailed and dragged over the ties to within a few inches of a bridged chasm. Fortunately the train was moving slowly and was quickly brought to a stop. In the absence of a doctor, his navy first-aid kit was brought into service for three women passengers who were injured.

Wood—His second engagement as guest conductor in the Hollywood Bowl this summer gave Sir Henry Wood, conductor of the Queen's Hall Orchestra, London, a chance to make closer observation of the American musical continent. When he returned home, Sir Henry spoke thus to the press: "Americans appreciate classical music and were most responsive to the Bowl concerts. I introduced twelve British works there and they were wonderfully received. It is not true that jazz is dying in the United States. It is as big a craze as ever. I believe modern music is in the ascendancy."

Luboshultz—For his sonata recital in Wigmore Hall, London, recently, Josef Hofmann selected Lea Luboshultz to uphold the violin portion of the program. The management had to hang out the S. R. O. sign a week before the recital, and so successful was the program that these two artists have been asked for a return engagement on Oct. 24. Mme. Luboshultz was brought to America last year to appear with the State Symphony, and returned to Europe after ten concerts to finish her interrupted tour. She comes back to America in the fall to fill thirty engagements.

Firestone—Nathan Firestone, viola player of the Persinger String Quartet, besides owning a famous Testori instrument, is the proud possessor of a splendid Duke viola, a product of the famous English maker, Richard Duke. But last year some publicity expert was giving out this information, and he let a mischievous apostrophe slip into his statement. His dispatch told that "Nathan Firestone owns a celebrated Duke's viola." Since that time Mr. Firestone has been sought, in every city where the Quartet has played, by interviewers eager to know the name and lineage of the Duke who gave him the viola.

Newcomb—Pfonts—The old days of stage coaches and chaparajos were revived for an instant, with a decidedly modern twist, one morning recently at Whitney Point, N. Y., where is the studio of Ethel Newcomb, pianist. Earle Pfonts, violinist, whose wife is studying at Whitney Point with Miss Newcomb, was practising before breakfast about 6:30 one morning when four husky chaps from a nearby village, on their way to work, stopped their wagon, lined up in front of his cottage door and demanded that Mr. Pfonts play something. While no six-shooters were drawn, the four interlopers made it clear that they expected Mr. Pfonts to comply. At the first climax of the piece they thought the music was finished. So they thanked their host-by-force and left as abruptly as they had come!

Point and Counterpoint

By *Cantus Firmus, Jr.*

Ensemble Duet Performance Delights Throng



HILADELPHIA, Sept. 25.—The Sesquicentennial Stadium was filled to capacity with a large and enthusiastic audience on the evening of Sept. 23 for the festival duet performance given by John Dempsey and Eugene Tunney. Both artists were in a communicative mood, and each was obviously animated by remarkable unanimity of purpose. In their ensemble work, each displayed the spirit of give and take so essential to concerted efforts of this nature, and both were recipients of prolonged and rousing ovations by their followers.

The opening movement of the symphony presented by the Messrs. Tunney and Dempsey was *moderato*, but in succeeding phrases the tempo was increased to a brisk *allegro*. The pedal technic of both performers was remarkable for dexterity, and throughout the evening, their work was marked by much vigor. Nuances of facial expression were extremely distinct, and no opportunities for the delivery of telling percussion motifs were missed. Mr. Tunney made a pronounced hit early in the program, and Mr. Dempsey was equally successful in rousing the sensibilities of the assembly.

The Master's Touch

THE individuality of each artist was a point of special interest, although at moments their interplay was finely blended. In *fortissimo* passages, Mr. Dempsey was perhaps less effective than he has been in past appearances, showing greater maturity in execution. Mr. Tunney, on the other hand, was brilliant at all times, his touch being that of a master, and rendered all the more convincing by the *diminuendo* which characterized Mr. Dempsey's interpretations.

The performance was conducted by T. Rickard with his usual command of the forces at his disposal. Prominent among the celebrities in the audience was John Kearns, Mr. Dempsey's former accompanist.

Returning From Vacations

ARTISTS aren't the only returners from vacations at this time of year. Words employed by critics have been having a well-deserved rest, and are now flocking back to winter residence in scribal offices. The Melodic Line, Colorful Orchestration, Skill in Interpretation, Emotional Context and all our old friends are already preparing for a busy season.

Try Another Hearing

SIR HUGH ALLEN, director of the Royal College of Music in London is quoted as saying: "I would make it

a law of the land that everybody should sing."

"I invite Sir Hugh to listen to my next-door neighbor, and then think again," remarks "Listener" in the *Music Teacher*.

* * *

What Price Vocalism!

"I WOULDN'T take anything for my voice."

"I would, if I were you."

"What would you take?"

"Lessons." D. F. K.

* * *

The Same One?

"WHAT'LL we give Mary for Christmas?"

"She's so musical, let's give her a piece of music."

"No, she's got one already."

* * *

Permanent Publicity

SAMPSON had the right idea about advertising. He took two columns and brought down the house.

Atlanta Two Bells.

* * *

SCHOOLS of music are called conservatories because budding artists go there, and because young composers are taught how to write a ground bass. Talent flowers quite often, too, in these emporiums of learning.

* * *

IT is distinctly not true that scrutinizers of prospective pupils in conservatories have expressed a wish to be known as the examining board.

* * *

WE are entering upon the season in which, according to experience in times gone by, a new Patti will be discovered.

* * *

A CORRESPONDENT who does not like Richard Strauss refers to "Salomé" as an "operaw."

* * *

"SO this is absolute pitch!" exclaimed the baritone as he stumbled into a bucket of tar.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Metropolitan Performances

Question Box Editor:

Will you please list the works which have had only one performance at the Metropolitan, and those that have not been given a second season.

ELSIE DI LIMA.

New York, Sept. 25, 1926.

"*Lucrezia Borgia*" had one performance during the season of 1904, and "*Salomé*" one during the season of 1906. Operas that were given during one season only, include: Brüll's "Golden Kreuz," 1886; Franchetti's "Azrael," 1890; Ernst, Duke of Saxe-Coburg Gotha's "Diana von Solange," 1890; Smareglia's "Vassal von Szigeth," 1890; Spontini's "Cortez," 1887; Bemberg's "Elaine," 1894; De Lara's "Messaline," 1901; Flotow's "Stradella," 1909; Lortzing's "Czar und Zimmermann," 1909;

Gounod's "Mireille," 1918; Berlioz' "Damnation of Faust," 1911; Cilea's "Adrienne Lecouvreur," 1907; D'Albert's "Tiefland," 1908; Auber's "Fra Diavolo," 1909; Blech's "Versiegelt," 1911; Catalan's "La Wally," 1908; Charpentier's "Julien," 1913; Converse's "Pipe of Desire," 1909; Thuille's "Lobetanz," 1911; Hugo's "Temple Dancer" and Breil's "The Legend," 1918; Damrosch's "Cyrano de Bergerac," 1912; De Koven's "Canterbury Pilgrims," 1916; Gluck's "Iphigénie en Tauride," 1916; Goetz's "Taming of the Shrew," 1915; Granados' "Goyescas," 1915; Hadley's "Cleopatra's Night," 1919; Herbert's "Madeleine," 1915; Leroux's "Reine Fiamette," 1918; Liszt's "St. Elizabeth," 1917; Parker's "Mona," 1911; Ricci's "Crispino e la Comare," 1918; Tchaikovsky's "Pique Dame," 1909; Wolf-Ferrari's "Amore Medico," 1913; Weis' "Polish Jew," and Pick-Mangiagalli's "Carillon Magico"

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(ballet) 1920; Lalo's "Roi d'Ys," 1921; Schillings' "Mona Lisa," 1922; "Anima Allegra," 1922; Laparra's "Habanera," Riccitelli's "Compagnacci" and Masse nets "Roi de Lahore," 1923; Montemezzi's "Giovanni Galurese," and Janacek's "Jenafa," 1924. (Dates refer to the beginning of season in which works were presented, not to actual year of performance). ? ? ?

Eames and "Isolde"

Question Box Editor:

Did Emma Eames ever sing *Isolde*? AGNES WALSH.

St. Louis, Mo., Sept. 17, 1926.

No. Mme. Eames is said to have wanted to sing the rôle, but said it would take five years of study to prepare for it as she wished to do, and she apparently was never able to spare the time.

? ? ?

The Mazurka

Question Box Editor:

What is the rhythm of the Mazurka? H. F. R.

Harrisburg, Pa., Sept. 24, 1926.

The Mazurka is a Polish dance in triple time and moderate tempo, with a variable accent on the third beat.

? ? ?

Short Choral Works

Question Box Editor:

Please give a list of short choral works, either sacred or secular in character, within the ability of a small chorus not capable of singing the large choral works. X. X. X.

Minneapolis, Minn., Sept. 25, 1926.

"Hymn of Praise," Mendelssohn;

"God, Thou Art Great," Spohr; "Crucifixion," Stainer; "The Holy City," Gaul; "Legend of Don Munio," Buck; "Fair Ellen," Bruch; "The Lady of Shalott," Bendall; "The Golden Legend," Buck.

? ? ?

About "Athalie"

Question Box Editor:

Is "Athalie" by Mendelssohn from which the "War March of the Priests" is taken, an opera? G. D. E.

San Francisco, Cal., Sept. 23, 1926.
No, it is incidental music to Racine's tragedy of the same name.

? ? ?

The Pedal Piano

Question Box Editor:

What is a "pedal piano?" AGNES GREY.

New Orleans, La., Sept. 24, 1926.

A piano with a pedal keyboard like that of an organ. It is either attached to the lower strings of the piano or to a separate set of strings.

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ANTHEM CONTEST IS OFFERED IN DAYTON

Twelve Awards Announced by Publishers in Ohio Center

DAYTON, Sept. 25.—A sixth anthem contest is announced by the Lorenz Publishing Company, to include twelve prizes, one of \$150, two of \$75, three of \$50 and six of \$35. The purpose of the competition is "to secure the best available material for church chorus choirs." The leading criteria will be "attractiveness and practicability."

Contest Conditions

The conditions of the contest, to close Feb. 1, 1927, are:

"Only unpublished anthems will be eligible.

"No anthem should be longer than may be printed on nine pages of ordinary octavo size, and not shorter than two such pages.

"Manuscripts must be clearly legible, for the judges will not have time to figure out 'messy' and undecipherable writing.

"Manuscripts must be practically ready for publication, with needed marks of expression and tempo. The more elaborate anthems must have a suitable organ accompaniment, while the very easy grade will not need it, excepting where solos or duets make it necessary.

"The composer's name must not appear on the manuscript. He should use a *nom de plume* instead. The same *nom de plume* should be written on the outside of a sealed envelope containing the real name and address and also the list of anthems submitted.

"A composer may submit as many anthems in competition as he chooses, under the same or different *nom de plume*.

"The anthems should be sent to the Dayton office of the firm, not to either the New York or Chicago offices, and should be in the publisher's hands not later than Feb. 1, 1927. The package should be marked 'Anthem Contest.' If a receipt is desired, the address of a friend should be added to the *nom de plume* on the envelope.

"The editor and associate editors of the Lorenz Publishing Company cannot compete for obvious reasons.

"The prize-winning anthems will become the full copyright property of Lorenz Publishing Company, on payment of the prize.

"Lorenz Publishing Company shall have the right to retain and purchase any competing anthem not winning a prize, paying at least \$25 for the complete copyright ownership of the same.

"All other anthems are to be promptly returned to the composer, postpaid.

"The judges are to be the editor and the associate editors of Lorenz Publishing Company. The date of announcement of the decision is to be left to the judges, as it cannot be foreseen, depending as it does upon the number of manuscripts to be examined.

Objects of the Contest

According to the Lorenz Company, some of their most valuable associate editors have come to them through former contests.

The basis of the decision will be attractiveness and practicability. Fresh-

Alsatian Festival Given in Grenoble

GRENOBLE, Sept. 20.—A festival of Alsatian music was given recently in the Exposition Park here. Among the organizations heard were the Harmonie Club of Stig, the Argentoratum and the Cercle Meisellecker of the Vogesia Society.

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ness and usefulness of text, correctness of harmonic progressions, logical development of melodies, adaptation of music to sentiment of text, symmetry and variety of form, independent and melodious leading of the several parts, technical points generally—all will receive due consideration, of course, but back of these there must be the spontaneous appeal to the singer and the hearer that we call attractiveness, and the careful elimination of all 'kinks' and unproductive difficulties, and the adaptation to the limitations of efficiency in volunteer choirs, which we call practicability.

Publication of Prize Anthems

"The prize-winning anthems will be published as soon as possible after the close of the contest and the decision of the judges. A definite date of publication cannot be given, however; that is dependent upon a number of conditions which cannot be foreseen. They will be published, however, not later than a year after the decision of the judges, more probably within six months."

MAINE FESTIVAL BEGINS

Thirtieth Anniversary Held at Bangor with Distinguished Soloists

BANGOR, ME., Sept. 25.—The Maine Music Festival, under its conductor and founder, Dr. William Rogers Chapman, will celebrate its thirtieth anniversary in the Auditorium on Sept. 30, Oct. 1 and 2. The following artists will be presented: Beniamino Gigli, tenor; Marion Telva, contralto; May Korb, coloratura soprano; Edwin Swain, baritone; Marcella Roessler, soprano; Fanny Louise Block, contralto; J. de Gaviria, tenor; James Wolfe, bass; Harold Kravet; Henri Marcoux, baritone; Ernest J. Hill, tenor; Beno Rabinoff, violinist. There will be in addition a mixed chorus of 600 voices and a selected orchestra from the New York Philharmonic Society.

The officers of the Eastern Music Association are: Clarence C. Stetson, president; Adelbert W. Sprague, vice-president; Wilfrid A. Hennessy, secretary; Sarah P. Emery, treasurer. The executive committee is composed of Frank R. Atwood, Harry W. Libbey, Wilfred A. Finnegan, Adelbert W. Sprague, Clarence C. Stetson, Harold Hinckley and Louis C. Stearns. JUNE L. BRIGHT.

Veteran Bristol Conductor Retires

LONDON, Sept. 18.—George Riseley, veteran conductor, announces his resignation from the leadership of the Bristol Choral Society, a post he has held for thirty-eight years. Mr. Riseley, who is eighty, has been the outstanding musical personality in the city for over half a century. One of the most notable events in his career was his succession to Sir Charles Hallé as conductor of the Bristol Triennial Musical Festival. In this capacity he earned reputation by the performance in 1912 of Wagner's "Nibelungen Ring." Mr. Riseley has not resigned the conductorship of the Bristol Orpheus Glee Society, which he conducted before Queen Victoria, King Edward, Queen Alexandra, King George, Queen Mary, and the Prince of Wales. From Queen Victoria he received the gift of a jeweled baton. As a result of the resignation the Bristol Choral Society and Bristol Philharmonic Society have merged, the new conductor being Arnold Barter, of the Philharmonic Society, who has conducted that body since its formation twenty-five years ago.

Northfield Arranges Concert Course

NORTHFIELD, MINN., Sept. 25.—Six concerts, bringing distinguished artists, have been arranged for the Carleton Course this season. The first concert will be given by the Heerman String Quartet, Sept. 30. Other bookings include Stell Anderson, pianist, Dec. 10; Harry Farbman, violinist, Jan. 18; Lorna Doone Jaxson, soprano, Feb. 4, and Virgilio Lazzari, March 31. G. S., JR.

Thomas Has Opportunity for Use of Many Roles In Brussels Opera List



John Charles Thomas, "Caught" in a Moment of Relaxation in Brussels

Popularity with devotees of opera at the Théâtre de la Monnaie in Brussels has made it necessary for John Charles Thomas to accumulate a somewhat immense and certainly varied répertoire of baritone rôles—in which he is given plenty of opportunities to appear! Mr. Thomas began his fall season at the Monnaie, with the plaudits of last season still ringing in his ears, on Aug. 31,

in "Thaïs." Since then he has had little chance for rest. Following in rapid succession on the heels of that first "Thaïs" came appearances, during the early weeks of September, in "Carmen," "Hérodiade," "Rigoletto," another "Thaïs," and three performances of "The Pearl Fishers" within fifteen days, among others.

Mr. Thomas' schedule at the Monnaie this season includes, besides those already named, "Parsifal," in which he won particular success for his Amfortas last season, "Gwendoline," "Samson and Delilah," "Aida," "Don Giovanni," "Faust," "Pagliacci," "Tosca." He also reappears in Milhaud's "Les Malheurs d'Orphée," the principal baritone rôle of which he created on May 7 of this year.

Before returning to America late in December for a three months' concert tour, Mr. Thomas will sing in a performance of "The Damnation of Faust" in Amsterdam under the baton of Willem Mengelberg. He remains at the Monnaie during October, November and part of December.

After his American tour, which closes in March, Mr. Thomas returns to Brussels to pacify, for three months, his Monnaie audiences, for the period in which they were denied his presence.

Vienna Boys' Choir Visits Lucerne

LUCERNE, Sept. 15.—A recent event of interest here was the visit of the boy choir of the former Court Chapel in Vienna. Two operas by Haydn and Mozart were given with delicacy. The choruses were magnificent. The "Almighty" by Schubert and the "Cradle Song" by Brahms were received with applause. But the real climax was reached with Beethoven's "The Heavens Praise Thee Eternally." The choir was called several times before the curtain and sang "The Thuringia Farewell Song" as an encore.

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Back from Orient, McCormack Begins Tour in East

JOHN McCORMACK takes his tennis as seriously as he takes his concerts, which accounts in large measure for the fact that though this game is only an avocation with him, he possesses considerable skill with the racquet. Recently on his return from a tour of China and Japan, Mr. McCormack spent a short vacation on the ranch of ex-Senator Phelan, in Saratoga, Cal. There he devoted undivided attention to sports, in the company of several men noted in their respective realms. With Maurice McLoughlin, who was king of the courts in the pre-Tilden days, Mr. McCormack had almost daily matches. Frank Moran, ex-prize fighter, gave the tenor a course in calisthenics.

Mr. McCormack is now in the East. He has brought back some exceedingly pleasant experiences from the Orient. He says there has been rapid advancement in the appreciation of Western music in Eastern lands, especially in Japan. His Japanese audiences, mostly ninety per cent native, received his Mozart, Handel and Bach songs, as well as the Irish airs, with loudly indrawn breaths, he says. That's the Japanese way of expressing approval.

"Though I had heard of this form of applause," Mr. McCormack says, "I must confess that for a ghastly instant after my first number the wave of subdued sound that swept through the auditorium seemed to me a little too much like the dreaded hiss of disapproval."

As to opera, he says, "Carmen" seems to be a favorite. "Madama Butterfly" always evokes a gale of laughter, especially when Sharpless enters the stage dwelling with his shoes on.

Mr. McCormack sings at the Steel Pier, Atlantic City, today. He is

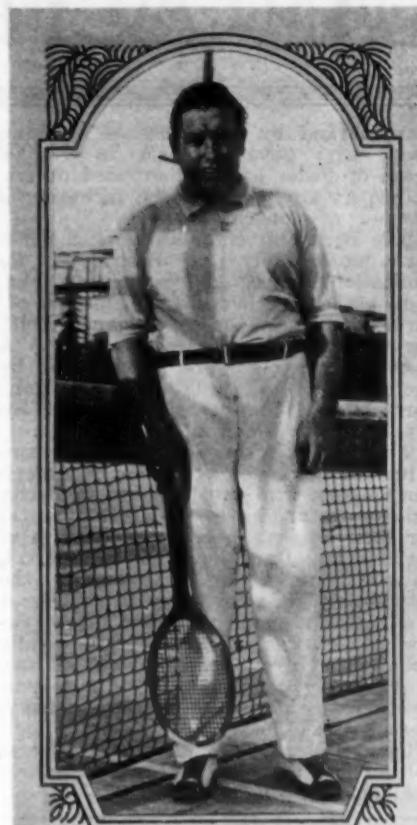


Photo by Brinn & Vance
John McCormack Takes a Breath During a Strenuous Game of Tennis

scheduled to appear in Montreal and Ottawa the week of Oct. 4.

Jessie B. Hall Announces Concerts

CHICAGO, Sept. 25.—Jessie B. Hall announces the opening of the eleventh season of Young American Artists recitals next spring. Aspirants wishing to make debuts in this course are now being listed; no contracts will be made, however, until next December. Miss Hall will open her series on Oct. 7, with a recital by

Eugenia van de Veer, soprano, in the Fine Arts Recital Hall, and will begin a new series of concerts in Kimball Hall on Oct. 19, on which date Clara M. Schell, contralto, will sing.

APPLETON, WIS.—Lawrence College has added a choral ensemble under the direction of Dean Waterman of the Conservatory.

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Turkish Government to Revive Folk-Music

STAMBOUL, Sept. 5.—The State Conservatory in Stamboul has received a grant of 20,000 pounds Sterling from the government, to be devoted to lectures and courses. The State's object is to revive the old Turkish folk-music. The fund is also to be used for prizes to Turkish composers. The Conservatory will endeavor to make the music of the people popular again by giving recordings of it on the phonograph.

LONG BEACH HAILS MEISLE

Contralto Recital Is Applauded By Discriminating Audience

LONG BEACH, CAL., Sept. 25.—The beautiful voice and charming personality of Kathryn Meisle, contralto of the Chicago Civic Opera Company, delighted a discriminating audience in the Municipal Auditorium, Sept. 16. Miss Meisle was presented by Kathryn Coffield, director of the Seven Arts Society, as the third attraction in her summer concert course.

The program included lieder by Schubert and Brahms; arias from "Le Prophète," "Il Barbiere di Seviglia" and "Samson et Dalila," songs by Rachmaninoff, Gretchaninoff, Farley and Delibes, Scotch, Irish and Negro songs. The singer's interpretations, diction and musicianship were appreciated. Numerous encores were given. Solon Alberti at the piano responded to every nuance of the singer.

A supper was given after the concert at Club California Casa Real. Miss Meisle, Mr. Alberti, Calvin M. Franklin, Herbert L. Clarke, director of the Municipal Band, and Mrs. Clarke were guests of honor. Francis L. Heller, baritone, accompanied by Jane Stanley, sang.

ALICE MAYNARD GRIGGS.

SUMMER SERIES ON COAST ENDS HAPPILY

Balance in Treasury Will Be Used for Concerts Next Year

By Marjory M. Fisher

SAN FRANCISCO, Sept. 25.—The summer symphony season came to a triumphal conclusion on Sept. 14, when 9000 auditors welcomed Alfred Hertz back to the conductor's stand. He gave the same program which he conducted earlier in the season at Hillsborough. It was:

Overture to "Tannhäuser" Wagner
"Unfinished" Symphony Schubert
"Hungarian" Rhapsody No. 2 Liszt
"Schéhérazade" Rimsky-Korsakoff

Mr. Hertz was happy; the orchestra was happy.

Mr. Hertz gave massive and rich tone from the orchestra. His readings are emotional, and highly individual. He thrills an audience with sheer power. And he holds a secure place in the hearts of San Francisco music lovers.

In "Schéhérazade" Mr. Piastro's playing of the solo part was technically excellent but rather matter of fact.

As a whole, the program seemed too long.

In the intermission, Joseph Thompson, president of the Summer Symphony Association, announced that 48,000 persons had attended the concerts, and that a small balance in the treasury would be applied to next summer's series. In expressing the Association's appreciation of help given by various organizations and individuals, Mr. Thompson made special mention of the Board of Supervisors' Auditorium Committee, the Musical Association's office, and the press—plus a number of individuals headed by Mrs. Artie Carter of the Hollywood Bowl.



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SURVEY OF EUROPEAN ACTIVITIES ♫

Handel's "Ottone" Given Revival by Municipal Opera for Berlin Audience

Historical Work of Old "Opera Seria" School Refurbished with Modern Settings—Invitation Program by Julia Culp Opens Redecorated Bechstein Hall—Eva Gauthier Heard in Old and Modern Airs

BERLIN, Sept. 20.—The Handel Renaissance, which had its rise in the University city of Göttingen, has gained such proportions that operatic managers in Germany seem this year to be going out of their way to dig up certain of his forgotten stage works. Thus "King Porus," "Admet," "Ariodante" and other works are being eagerly edited for presentation this season in several of the numerous lyric theaters of the Reich.

The Municipal Opera here recently created much interest by its announcement of "Otto and Theophano,"—as "Ottone" has been renamed in its German version—for the first novelty of the year. Its intention was excellent, and there lacked only enough routined singers of Handel's difficult airs to make of the occasion a really brilliant event. This despite the fact that the old form of "opera seria"—arias interspersed with long passages of *recitativo secco*—is hopelessly antiquated for modern ears.

The text book which Nicola Haym wrote for "Ottone," though it has dramatic moments, is hardly moving enough for modern hearers accustomed to the purple passions of "Tosca" and other similar works. It concerns the effort of an ambitious impostor in Tenth Century Rome to take the place of the German Emperor *Otto* as the fiancé of the Greek Emperor's daughter, *Theophano*. The latter has never seen her betrothed, and the real *Otto* has been captured by pirates on his voyage to Rome. He arrives just in time to prevent the deception.

On the whole this performance could not boast the success of "Aida" at the same house, in which were heard Dusolina Giannini, Sigrid Onegin and Alexander Kipnis, under Bruno Walter.

Score Contains Beauties

Despite the somewhat dreary pages of recitative, the "Ottone" score has a number of arias and concerted numbers of fine inspiration. Such are the first aria of the Emperor, sung with much command of style by Wilhelm Guttmann; the duet for two feminine voices in the first act, and the aria for soprano.

Grete Stückgold, as *Theophano*, showed a very sympathetic voice, but she rather made the Princess too animated, so as almost to seem souffre-bitch. The dramatic rôle of *Gismunda*, the royal mother, was given fine voice by Maria Schulz-Dornburg.

Throughout the attempt to make the rôles dramatically convincing failed. Though there was applause for both the singers and the conductor, Fritz

Original of "Des Grieux" Lived in Louisiana

PARIS, Sept. 15.—The famous lovers whose tragic story is enshrined in the Abbé Prevost's "Manon Lescaut," and who inspired two operatic works, really lived in the France of the Eighteenth Century and emigrated to old-time Louisiana. In a recent historical work dealing with the period, Marc de Villiers states that the Abbé used for his model a youth of noble family, René Avril de la Varenne, born in Angora in 1685. On account of difficulties with his family, he followed an emigrée named Froget to America, where she died from privations. Out of this slender history, the old romancer fashioned a story which has become a classic in its field and has stirred the emotions of readers universally.

Zweig, the appeal of the work does not seem to be a wide one.

Of the orchestral performance, there was in the main only the best to be said. There was some excess of sentimental treatment at times, which hardly fitted the classic Handelian style. But the Overture was beautifully played, and the only real flaw in the orchestral arrangement was the substitution of a modern piano for the cembalo.

Bechstein Hall Reopens

A major recital event of the early season was the reopening of the Bechstein Hall, which has undergone some redecorating this summer. The event

was marked by the presence of Julia Culp, who gave her art in a program of lieder by Schubert and others, before an invited audience including a number of musical notables.

The Bechstein Hall is one of the historic music centres of Berlin. At its dedication, more than thirty years ago, four of the world's great geniuses, offered their services to Herman Wolff, for a series of opening concerts. A memorial of this event is furnished by the busts of Anton Rubinstein, Hans von Bülow, Johannes Brahms and Joseph Joachim which adorn the walls.

The concert roster for September contains the names of a number of American singers, who will be heard in Berlin prior to returning to the United States for their seasonal activity. The first of these is Eva Gauthier, who on Sept. 14, gave an interesting program in the Bechstein Hall, assisted by Dr. V. Ernst Wolff and a small chamber music ensemble. Classic songs arranged by Respighi, a group of Elizabethan love songs, early Spanish songs, and compositions by Debussy and Stravinsky, were given.

George Meader, tenor of the Metropolitan Opera, is to appear here in recital after a long absence.

Belgrade Opera Plans Novelties for Year; Gives Tonal Trilogy on Native Theme

Music-Drama with Score by Conductor of Theater, Hristich, Retells Fall of Old Republic of Ragusa—Ballet Novelties Mounted with Modern Décor



Scene for Delibes' Ballet, "Coppélia," at the Belgrade Opera; Designed by Gedrinsky

PARIS, Sept. 21.—The condition of the Jugoslav theater, and in particular the Belgrade Opera, is reported by a correspondent of *Comoedia* to be thriving.

Since the war the influx of Russian artists in particular has caused a high standard to obtain in the ballet productions featured there. The ballet corps of thirty-six artists, under the direction of Fortunato, has given admirably such works as "Schéhérazade," "Walpurgis Night," "Les Sylphides," Polovetskian Dances from "Prince Igor," "Le Lac des Cygnes," and "Coppélia," the last-named work being so popular that it was repeated some thirty times. Modern stage decorations are a feature.

The operatic répertoire, with M. Hristich as chief conductor, and with three assistants is to be enlarged in the coming season. Among the works to be given are "Thaïs" and some operas by modern French composers. One of the most effective productions is "Boris Godounoff," which was given in unabridged form a few months ago, in nine scenes. The whole répertoire includes some thirty-five operas, of which there are eleven of both Italian and French, two German works, five by Russian com-

posers, two Czech and four Serbian. The company numbers about forty singers.

Modern Serbian Trilogy

Of most interest to musicians of other countries are, perhaps, the native productions. In the first place stands the "Trilogy of Ragusa," a music-drama which, like the Wagnerian "Ring," occupies several evenings. The operas, based on a work by a native poet, trace the fall of the ancient republic of Ragusa, and the steadfastness of national patriotism despite war and oppression; and look toward the ideal of liberation.

The first section of the drama takes place in the year 1806. The Napoleonic army asks the surrender of the ancient free city of Ragusa, which had been an independent entity since the Eleventh Century. The enemy wishes to pass through the territory in order to attack the Russians and Montenegrins. But the Senate, holding a tumultuous meeting in the palace of Count Orsato, decides that this means the occupation of the city. While they are deliberating, the enemy enters the city. The work is in two scenes, showing first the Senate, with its passionate throngs, and then an idyllic scene between Orsato and his fiancée, in which the latter breaks her

"Lakmé" Sung at Chateau of "Sleeping Beauty"

PARIS, Sept. 21.—A novel musical event given during August was an open-air performance of "Lakmé," heard at the Chateau de la Roche-Courbon, at Saint-Porchaire. This country seat has a peculiarly charming atmosphere and is celebrated in literature as the original which Pierre Loti took for his remarkable description of the Chateau of "The Sleeping Beauty" in his novel of that name.

Crises in Organ Music Discussed at Freiburg

FREIBURG, Sept. 20.—Problems of the modern development of organ music formed a large part of the discussions during the recent convention held in this city, which called together 600 German organists.

A note of protest was voiced against the modern school of playing which aims at an orchestral technic and many-colored tonal innovations. A number of speakers urged a return to the organ art of Bach's day. The crisis was felt to be owing to the increased secular use of the instrument, and the need for a cultivated standard was urged.

On the other hand, certain speakers declared themselves in favor of a new organ proposed by Dr. Luedke of Berlin, which is designed to give more variety in tone-color and dynamics, corresponding to the Debussyan style in piano-playing. Some believed that the organ, like the modern orchestra, should borrow accents from the theater, the café and the cinema—enriching its literature by the new rhythmic and instrumental effects of the syncopators. The solution seemed to depend upon the example of present-day composers, whose works influence technic.

The sessions were under the auspices of the Musical Science Institute of Freiburg University, with Dr. W. Gurlitt as leader. The programs illustrated the early history of the organ—including the Baroque period—as well as the more modern tendencies. Though a program of modern music had been planned, only a few present-day works were performed. The programs included Heinrich Kaminski's Choral Sonata, played by W. Körner of Nuremberg, Franz Philipp's Choral Prélude, Hasse's Toccata and Fugue, Op. 9—a representative of old-time music; Franz Schmidt's "Fredegundis" Variations, and Arno Landmann's Passacaglia and Fugue, Op. 11. The latter two works were rather in the spirit and tonal style of Reger, which has certain tendencies prophetic of impressionism, though retaining the older contrapuntal structure.

The convention was invited by the Vienna musical historian, Dr. Wilhelm Fischer, in the name of the Austrian Foreign Commission to hold the next meeting in Vienna. This was decided upon for the year 1928.

troth and leaves the hero sadly alone, saying that now they are a nation of slaves. The sound of the "Marseillaise" is heard.

The second part, with the title, "The Dusk," takes place in 1830. The family of an old Ragusan noblewoman, Mara de Benessa, impoverished but retaining dignity, is revealed. They prefer to live in seclusion rather than bow to the power of the new master, Austria. Only one of her three daughters, Paule, rebels against this living death. But she is true to the old law that forbids marriage of a noble to a plebeian and refuses the ardent suit of Louis Lassitoh, a sea captain, and after a violent scene with her mother, cuts her hair as a sign that she will enter a convent.

The music of Hristich is described as solidly constructed and with a superior quality of instrumentation. The passionate music of the first part of the drama, picturing the occupation, is of sonorous and lyric quality.

❖ NEWS FROM CONTINENTAL CENTERS



Toscanini Is Feted in Busseto Series of Festival Operas on Verdi Anniversary

Town of Emilian Plains Attracts Distinguished Gathering, as "Falstaff" Is Presented by Noted Conductor in Historic Little Theater—Artists Contribute to Excellent Performance

A FESTIVAL in honor of the twenty-fifth anniversary of Verdi's death was opened in Busseto, Italy, early in September. The little town, which is distinguished by the fact that the composer was born near it, has thus for the second time in a little more than a decade paid its tribute to him. The present celebration called to mind the festival held in 1913, also under the baton of Arturo Toscanini, to mark the centenary of his birth.

The outstanding musical feature of the occasion has been the performances of "Falstaff" conducted by Toscanini in the historic little Communal Theater, which seats only something more than



© John Wanamaker
Arturo Toscanini

500 auditors. The unique impression made by the performances is described by Max Smith in the *Paris Herald*. Mr. Smith writes in part as follows:

"Busseto had decked itself out with

flags and banners in honor of the occasion. Lights, too, in colors of the national emblem, brightened the solemn facade of the ancient Rocca or fortress, with its three battlemented towers. What a strange entrance to a theater! Yet here was the play-house concealed in the right wing of the stronghold built by Uberto Pallavicino in 1250, elbow to elbow with the offices of the Community, which occupy the left wing.

"Within those rugged walls, a flight of stairs up, one entered the auditorium, a miniature edition, one might say, of the typical Italian lyric theater, with 135 chairs in the orchestra, and three tiers of boxes, thirty-five in all, including the loge reserved for royalty. On this occasion, indeed, aristocracy was embodied by the Duke of Bergamo.

Impressive Performance

"Astonishingly the scenic experts of Milan and Turin had solved the problems imposed by a stage of restricted dimensions. For even the charming garden scene and the moonlit park of Windsor showed ample perspectives. Nor should it be forgotten that Toscanini had the co-operation of such masters in their craft as that genius of operatic costuming and lighting, Signor Carramba, and the internationally famous Giovacchino Forzano.

"Inimitable in the title rôle for his extraordinary impersonation, alive with

Strauss Scouts American Offer of \$1,500 Tour

LONDON, Sept. 15.—In the course of his recent visit to London to conduct the orchestra for the film version of "Der Rosenkavalier," Richard Strauss, when interviewed, stated that he had turned down an offer to conduct a new symphonic work in New York. The reason, he said, was that he considered \$1500 for the appearance "too little." He also said that he had no intention at present of conducting the "Rosenkavalier" film score in America. He reiterated his belief that film music was the coming medium, and advised young composers to turn from opera to the screen.

significant detail, was Mariano Stabile. Hardly second to him in humorous characterization was Giuseppe Nessi as *Bardolph*. A charmingly vivacious Alice, too, was Mercedes Llopert; a broadly effective *Mistress Quickly* the contralto Elvira Casazza. Excellent also were Angelo Bada of the Metropolitan Opera as *Dr. Cagus*, Ernesto Badini as *Ford*, Fernando Autori Verdi as *Pistole*, Innes Maria Ferraris as *Nanetta* and Ebe Stignani as *Meg Page*.

Love of Music Wakes in Far Lands, Says Official of Steinways

LONDON, Sept. 15.—After completing a tour of the overseas agencies controlled from the London house of Steinway & Sons, together with two others controlled from the Hamburg house, Frank Usher, manager, recently gave some views about the musical conditions of the various countries he has visited.

He states that India and the East generally are rather poor soil for high-class music, probably largely by reason of the fact that they get so few opportunities to develop the best musical taste. Yet when Mischa Levitzki made a tour of the Orient some months ago, he met with great success in places like Singapore and Shanghai, after he had played his first concerts in these towns.

Mr. Usher is of the opinion that in the years to come, Japan will develop a taste for western music and thereby become one of the countries which artists of international reputation will not desire to miss, though he is very doubtful if the Japanese people will develop a school of internationally minded professional musicians themselves. Their special quality of imitativeness seems to stop short, at present, at producing anything musical in the western style, their own music being of a different scale entirely.

However, the cultured classes of the Japanese people are very keen indeed that their children shall adopt the European style of music, and, in accordance with the characteristic trait of the Japanese, spare no expense where the musical education of their children is

concerned. This is abundantly proved by the fact that they purchase concert and drawing-room grand pianos at enormous expense for their educational establishments, second rate or mediocre pianos not being tolerated and only the best class instruments used for that purpose.

In the Philippine Islands Mr. Usher also struck a potentially very musical country, the Filipinos being extremely artistic in their musical ideas, and complaining very bitterly that they so seldom get an opportunity of hearing world-famous artists, though they have produced some quite creditable musicians among themselves. The Spanish element and traditions are probably somewhat responsible for this.

In Australia and New Zealand Mr. Usher found two countries of very high musical intelligence and appreciation, where artists of international fame and reputation are enthusiastically welcomed and sought after.

Within the short space of twelve months such supreme artists as Padrewski, Ignaz Friedmann, Fritz Kreisler, Feodor Chaliapin, Percy Grainger, William Bachaus and Benno Moiseiwitsch have been, or are giving, recitals in each of the big towns in Australia and New Zealand, and in most cases with extremely gratifying results financially.

It was with much surprise Mr. Usher found that Melbourne is running two fully-equipped symphony orchestras without Government aid and without anything like the bounty of rich patrons that is necessary to maintain orchestras in cities elsewhere.

The last country Mr. Usher visited on his homeward journey was South Africa, which he found rather a contrast to Australia musically, inasmuch as very few first-class artists have visited South Africa at all.

The white population of the Union is but 1,250,000, but Mr. Usher is of the opinion that this country has not been sufficiently exploited by musicians of international repute. Its awkward geographical relationship to America may also be a contributory reason for this neglect.

Giulia Timer, American Soprano, Heard in Italian Opera Houses

MILAN, Sept. 17.—Giulia Timer, a young American soprano, recently made her début as *Mimi* in "La Bohème" at the Opera in Carpi di Modena. She has subsequently sung the part eleven times to much applause. After her début at this opera house, Miss Timer was engaged to appear in Conegliano. She is a former resident of Newark, in the United States, where she was a school teacher before taking up the study of voice in America and in Italy.

American Students' Works Heard in Annual Program at Fontainebleau

Instrumental and Vocal Music Heard—Includes Pieces by Well-Known Figures and Tyros — Nadia Boulanger Gives Lecture on Modern Music

PARIS, Sept. 15.—The American Conservatory of Music at Fontainebleau gave its annual Festival of American Composers recently in the Salle du Jeu de Paume of the beautiful and historic Palace of Fontainebleau.

The program included works of some of our representative American composers, interspersed with numbers composed by students at Fontainebleau. The well-known composers chosen for this program were Edgar Stillman Kelley, Ernest Bloch, George Gershwin, John Alden Carpenter, Charles T. Griffes, Blair Fairchild, Samuel Gardner and Frank La Forge.

Quite the most important of these works was the "Poem" for flute and orchestra by Charles T. Griffes, played by Quinto E. Maganini with the piano accompaniment splendidly given by John Kirkpatrick, Jr. Another outstanding number was "Nigum" by Ernest Bloch written for violin, played by Barbara Lull, concert artist and this summer a student at the Conservatoire.

The compositions submitted by the students were of varied quality, many of them too embryonic to find a place on such a program. "Two Songs From the Chinese" for woman's chorus and piano, by Quinto E. Maganini were well conceived and gracefully written. Of the two, "Temple Chant" was most effective with a chant for solo voice interspersed with humming chorus which changed to a rhythmic figure with Chinese words. Mr. Maganini is flutist with the New York Symphony.

Two choruses by Robert M. Crawford, "Nocturne" and "Romany Rye," for voices and orchestra, were exceptionally well scored and were conducted by the composer. "La Ronde," a canon for two women's voices by Alinda Burnham, had to be repeated.

The reviewer visited the school for a day and a night, mingling with the students and teachers and attending a class in analysis of modern music conducted by Nadia Boulanger, one of the foremost teachers of France, whose keen grasp of the new movement in music is an



Nadia Boulanger

inspiration and stimulation to all who are privileged to come in contact with it.

Mlle. Boulanger has won the Grand Prix de Rome and the First Prize in fugue, harmony, accompaniment of piano and organ. In her class she unfolded the beauties of some lovely songs, including the "Marienlieder" by Hindemith, the dominant figure of modern composition in Germany. She also played extracts from an opera by Béla Bartók and some interesting works of Casella.

Milan Beethoven Fête for Autumn

MILAN, Sept. 14.—The beginning of the Beethoven celebration here has now been set for the early part of October. Toscanini, between Oct. 12 and 20, will conduct four concerts at La Scala, in which all the symphonies of the composer will be given. The first Italian performance of "Fidelio" is scheduled for La Scala in November. The Società del Quartetto will present a number of chamber music works by this composer, to be performed by the Potronieri, the Busch and the Capet quartets. The symphonic performances will be repeated in Turin, and the Scala chorus will participate in the repetition of the Ninth Symphony there.

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Women's Choral Music Has Prominent Place in New Works

By SYDNEY DALTON

UR composers are not, as a rule, much concerned about writing difficult music for female choruses. There are not a great number of such organizations capable of singing in eight parts with satisfactory results. The usual three-part number makes a wider appeal and, consequently, returns greater royalties.

* * *

Louis Victor Saar has made one such pretentious setting, however, choosing John Dryden's poem, "Love's Sweetness," for his text (*Oliver Ditson Co.*) It is written for two choirs of women's voices, of four parts each, and is to be performed unaccompanied. Mr. Saar's music is graceful and naive in character; as artificial, in a sense, as are Dryden's verses—which it would have to be to conform to the mood of the text.

The music is not in itself particularly difficult, being most formidable in its eight-part division. The composer has handled his two choirs skillfully, with the result that the number is highly effective throughout. It is dedicated to the St. Cecilia Club of New York City, and to its conductor, Victor Harris.

* * *

Sacred Duets by American Composers

"The Comfort of God's Love," is the title of a duet for two high or two low voices, by George B. Nevin (*Arthur P. Schmidt Co.*). It is in the customary style of devotional music by this composer: melodious and simple in construction and sticking pretty closely to conventional lines. It may also be used as a solo if so desired. There is another duet

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for church purposes, by Walter H. Jones, entitled "O God, the Rock of Ages," also from the Schmidt press. It is for a high and a low voice and is tuneful and simple, in a commonplace manner.

* * *

A Group of Songs in Varied Moods

Among the long list of Negro spirituals, the melody of "Stan' Still, Jordan," is one of the best known and, in many respects, one of the most impressive. Singers who desire an excellent arrangement of this fine number will be delighted with J. Rosamond Johnson's version (*Harold Flammer*). Nobody is better qualified as an editor of Negro melodies than is Mr. Johnson. In this decoration, harmonic and pianistic, he has brought out the very essence of the dirge, making its native impressiveness yet more impressive. Keys are for high and low voices.

B. Cecil Gates is the composer of an encore song, with a touch of humor to it, entitled "The Rooster," another Flammer publication. There is a fair imitation of a rooster's crow in the accompaniment.

"Dushka," a love ballad, by Vaughn De Leath, is written in a popular vein. Melodically and rhythmically it is "catchy," and would make a hit in a Broadway musical comedy. In other words, it is not a serious song and the words hang rather loosely about the melody; but it is a tuneful, light number, with a bit of Russian atmosphere about it. Better than most of its kind.

* * *

Third and Fourth Grade Piano Music

A set of four teaching pieces for the third and fourth grades are entitled "Friendship" Gavotte, "A Night on the River," "Silver Flash" and "The Tale of the Forest Brook." Carl Wilhelm Kern is the composer (*Oliver Ditson Co.*). The opus numbers of Mr. Kern's compositions are now well up above 400 and his style is pretty well fixed. One does not, therefore, expect anything very modern in the way of melody or harmony. But there is an easy tunefulness about his work, and he knows well how to write for students.

* * *

Studies and Exercises by C. Harris

Cuthbert Harris contributes two books to the "Educational Series" (*Arthur P. Schmidt Co.*) entitled "Daily Technic" and "Light and Shade." The first is for

Artists In San Francisco Prepare for Season

SAN FRANCISCO, Sept. 25.—The first of two operatic teas preliminary to the opera season was held in the ballroom of the Fairmont Hotel on Sept. 13 under the management of Alice Seckels. "Manon Lescaut" was the opera of the day, and Gaetano Merola the exponent, playing excerpts from the score. Rudy Seiger's Fairmont Hotel Orchestra played numbers from the third act. The operatic teas are sponsored by the Women's Auxiliary of the San Francisco Opera Association. Louis Persinger has established a studio in the Fairmont Hotel, as have Parrish Williams, baritone, and Phyllida Ashley, pianist. M. M. F.

those who are beginning scale practice, and, in order to facilitate fingering, Mr. Harris uses the scales in contrary motion first. Following the scale, he gives a short drill in arpeggi, in the same key, and ends the section with some finger exercises. In this manner he goes through the circle of keys. "Light and Shade" consists of six studies dealing with a variety of details of touch and style and is written for pupils in about the fourth grade.

* * *

Jean Gérard Writes for the 'Cello

'Cellists will be interested in two new pieces for their instrument, bearing the name of Jean Gérard as composer and entitled "Serena con Dolcezza" and "Frivole" (*Carl Fischer*). These numbers have evidences of the same individuality as was observed recently in reviewing some piano pieces from the same pen. The number first mentioned is a subdued *andantino* melody, with an unvarying accompaniment, that establishes the mood intended. "Frivole" is, of course, entirely different in mood, and is equally well drawn. They are both very interesting pieces.

* * *

Two Books by Spanish Composers

From Spain comes a book of twenty pieces for the organ, "Cantos Intimos," by Eduardo Torres (*San Sebastian: Casa Erviti*). These pieces are simple, and may be played on the harmonium, as they are written on two scores, with the pedal notes indicated, if played on a larger instrument. Organists will find something distinctly different in these pages. The style, the mood, the thought are not of the kind to which we are accustomed. The composer seems to write with facility in the forms of ancient organ music, but the music itself is of today, without being revolutionary. These pieces are novelties and many of

them would lend variety to the ordinary program.

From the same press there is a "Salve Regina," for mixed voices, with organ accompaniment, by Luis Urteaga. Here is an exceptionally fine bit of choral writing. It has a stateliness and dignity about it that should be a part of all church music—but is not. The composer not only writes well and smoothly for voices, but writes with an intimate understanding of choral effect, and in counterpoint that is limpid and clear. It is a work of twelve pages and is recommended to the consideration of all serious conductors.

EVENTS FOR DRESDEN

Composers to Be Honored in Series—Opera and Symphony Plans

DRESDEN, Sept. 10.—A series of Sunday morning programs, in which two composers will be honored among other celebrities, is being planned for the coming season at the Schauspielhaus here. The series will include a Goethe celebration on Sept. 26, and programs devoted to Bach and Beethoven, on Oct. 17 and March 13 respectively.

At the Opera the first newly staged performance will be "The Marriage of Figaro," under Fritz Busch.

The first symphony concert at the Opera will be given on Oct. 1. There are two series of these concerts, each offering six evening concerts, with a public rehearsal in the morning of the same day.

Rochester Hears Address on Teaching

ROCHESTER, Sept. 25.—Adelaide Imershein of Buffalo, gave an interesting address on piano teaching methods in the Third Presbyterian Church on Sept. 23, under the auspices of the Maas School of Music. One of Mrs. Imershein's pupils, Louise Levine, gave a half hour's program, of piano music.

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In Chicago Studios

Chicago, Sept. 25.

CHICAGO MUSICAL COLLEGE

The booking bureau announces the following engagements: Gretchen Haller, and George Graham, permanent soloists at radio station WOK, Chicago Beach Hotel; Arleen Durkee and Robert Malone, permanent soloists, State Theater, Hammond, Ind.; Jack Lowenthal, accompanist for Roger Allen, vaudeville artist. Among the former pupils of Herbert Witherspoon who have written him from Europe are Mildred Seeger, who won the Caruso Memorial Scholarship, and is now in Milan; Manton Marble, tenor, now in Berlin, and Esther Stoll, also in Berlin. All these singers expect to make operatic appearances this season; Miss Seeger has already sung in Milan, Nice and southern Europe.

Mr. Witherspoon met the first session of his class in musical history and appreciation in the Central Theater this morning, and began his répertoire class Thursday. A large room in the College building has been furnished as a rest and reading room. A new four-manual organ has been installed on the sixth floor. The College now possesses three organs.

BUSH CONSERVATORY

Charles Mitchell Mixer, violinist, has returned from an extended Chautauqua tour. Charlotte Van Wickle sang recently for the American Daughters of Sweden, at the Swedish Club. Paul Stoes, violinist, and Edith Pierson, soprano, were heard in the Lyon and Healy artist program of Sept. 19. Evelyn Ecklund, violinist, was soloist at Ebenezer Lutheran Church recently.

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Beulah Van Epps has been engaged as soprano of the Broadway Methodist Church. Ida Miller will head the voice department of the Junior College at Ozark, Mo. Augustino Catarsi was heard in recital at Kensington and at Downers Grove this month.

BREED STUDIO

Liela A. Breed announces that Ruth Lyon, soprano, is engaged as soloist at the Trianon Auditorium. Betty Anderson, soprano, is fulfilling a number of engagements on the Pacific Coast. Cooper Lawley, tenor, is touring in the Keith vaudeville circuit. Herbert Gould, bass, formerly of the Chicago Opera, is sailing for Italy, where he will appear in opera.

JOIN UPTOWN FACULTY

Herbert E. Cost, Director of Conservatory, Announces Appointments

CHICAGO, Sept. 25.—Theodore Katz, violinist, and Samuel Dolnick have been added to the violin faculty of the Uptown Conservatory. Both these musicians will be associated with Victor Young in the formation of a school orchestra, to be drawn from the large enrollment in the orchestra and band departments. Besides appearing in recital, Mr. Katz has been a member of the Chicago Symphony, the Little Symphony and the Chicago Opera Orchestra.

The dancing classes, under Terese O'Neil, Dorothy Winegard and Elaine Baker, will be devoted to the instruction of children in the afternoons, and to special instruction for adults in the evenings. All kinds of dancing will be taught, according to Herbert E. Cost, director of the Conservatory.

Other additions to the faculty include Carroll Martin, trombonist, and Don Mangano, Clayton Naset and Jack Wuerl, members of the Oriole Orchestra, who will teach saxophone playing.

Gordon Quartet in Beethoven Series

CHICAGO, Sept. 25.—The Gordon String Quartet will play the entire list of Beethoven quartets in a special series, commemorative of the hundredth anniversary of the composer's death, in the James Simpson Theater of the Field Museum of Natural History this season. This, it is believed, will be the first performance in Chicago of all the quartets by one organization in a series. In order to reach all classes of hearers, the price of admission has been put at twenty-five cents per concert.

Kimball Free Course To Open

CHICAGO, Sept. 25.—The W. W. Kimball Company will begin its series of free Friday noon recitals on Oct. 1 in Kimball Hall. This series, which is a unique feature of the season, will present as October soloists Frances Behrens Fish, contralto; Frank D. Greif, tenor; Ernest Toy, violinist; Miriam Davis, soprano, and Janice Scott, of Kansas City, pianist. Organ music will have a place on each program.

Du Moulin Joins Chicago Quartet

CHICAGO, Sept. 25.—Theodore Du Moulin, for several years principal cellist of the Chicago Symphony, has joined the Chicago String Quartet, succeeding Nahum Benditzky, who has moved to the East. The Quartet will enter its eighth consecutive season this fall. It will include in its activities a series of twilight musicales at the Cordón Club, a Sunday afternoon course at Winnetka, and a series on the South Side.

Have Won Gunn Scholarships

CHICAGO, Sept. 25.—Winners in the scholarships offered at the Gunn School of Music are announced as follows: In piano, Belle Tannenbaum Friedman has won the Charles H. Swift Scholarship, with Lee Pattison; Sara Levee, winner

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of the Luella Melius Scholarship, and Grace Nelson, awarded the Albert Pick Scholarship, will study with Glenn Dillard Gunn. Mme. Melius has also donated two voice scholarships, that under Burton Thatcher being won by Arthur Buckley, and that under Albert Borroff being awarded to Ruth Bassett. The Louis Eckstein award, under Mr. Borroff, goes to Henry Hobart.



Arthur Gutow

CHICAGO, Sept. 25.—The addition to the curriculum of Bush Conservatory of a course in motion picture theater organ playing was prompted by the increasing demand for theater organists of wide musical knowledge. In engaging Arthur Gutow to head this department, Edgar Nelson, president, states he has booked a musician of excellent taste and of great practical experience. For many years Mr. Gutow was organist at the Chicago Theater, playing daily to audiences of 5000. He is at present organist of the new North Center Theater, where an excellent equipment aids him to keep in touch with the newest devices. His course at Bush will include the mechanics of the picture organ, an analysis of the theater and a study of the types of music needed. Improvisation, modulation, orchestral effects, work with special stops, accompanying and all other phases of the theater organist's craft will be amply treated under his instruction.

Liebling Takes Delayed Vacation

CHICAGO, Sept. 25.—George Liebling, pianist, whose concert season did not close until July 26, is resting at Atlantic City, preparatory to making a tour this fall. He will play in Aeolian Hall, New York, Oct. 10; in Jordan Hall, Boston, Oct. 16, and in Kimball Hall, Chicago, Oct. 24. Mr. Liebling will also make more records for the Welte Mignon Company, which released sixteen of his recordings this past season.

Reuter To Give Lecture-Recital

CHICAGO, Sept. 25.—Rudolph Reuter, pianist, will give a lecture-recital before the Quadrangle Club on Nov. 9. Eunice Hobson, one of his pupils, has been engaged to teach at the Three Arts Conservatory at Wichita, Kan.

CHICAGO.—Harlan Randall, who is to teach voice at the Chicago Musical College, has come to the city, accompanied by his wife, from Washington.

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FOSTERS COMMUNITY ART

Chicago Civic Music Association Continues Neighborhood Welfare Work

CHICAGO, Sept. 25.—The thirteenth annual report of the Civic Music Association of Chicago states that during the past season five new choruses were added to its neighborhood groups. The training of these choirs is one of the principal welfare activities of the Association. Besides winter work, children's singing classes were conducted three afternoons a week on the Municipal Pier during the summer. The number of choruses trained by a staff of eight teachers, under the supervision of Grace Medary Norbeck, now totals twenty-five.

Twelve neighborhood concerts, with soloists, were given during the season; and a series of nineteen artists' concerts was a feature of special interest.

Community singing has been developed; an orchestra for girls has been playing for three seasons at the Park Ridge School; the Association has distributed free opera tickets, as an agent of the Friends of Opera; and the Civic Orchestra, organized seven seasons ago, with the cooperation of Frederick Stock, has become a classic example of its kind.

The Association, supported by contributions, will continue this season under the superintendence of Herbert E. Hyde, the presidency of William H. Rehm, and the honorary presidency of Mrs. George B. Carpenter.

Tenor Sings At Church Luncheon

CHICAGO, Sept. 25.—Willard Edison, tenor, pupil at the Sherwood Music School of Kai de Vermond, a bass who recently sang with the Chicago Symphony, was soloist at a luncheon given at the Calvary Methodist Episcopal Church recently.

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BOSTON, Sept. 25.—"Take care of the musical good taste of the children," says Paul Shirley, conductor of the educational orchestra which bears his name, "and it will take care of itself when they have grown. Listening to the right sort of program, properly presented under the right conditions and in the right place, will do more for the instinctive, unconscious development of real appreciation than anything else.

"What surer method is there of placing the musical future of the United States on a solid foundation than can be found in the ministry of good music to the young? It is they who will shape that future, for better or for worse. The really intelligent, artistically appreciative audiences of the future exist in embryo all over the land, in all our high schools, and in numerous private schools. Children have a natural leaning toward what is worthwhile; what they need is to have it encouraged.

"And here, for all the excellent children's concerts given in the large cities, it seems to me that they fall short of their ideal. Inevitably, for purely practical and economic reasons, these affairs have a 'caste' complex. For only the children of the well-to-do, a privileged class of children, so to speak, are able to attend even a low-priced educational concert. It is this essentially undemocratic and un-American condition—for which only extraneous circumstances

are to blame—which I am trying to ameliorate. Special childrens' concerts, given in concert halls where the children have the status of adult audiences, probably never will be able to accomplish what they should.

"The children should not come unto the artists; the artists should come unto them. And music must go where its concerts fit naturally into actual working life—to the school, and there become part of school activities, constituting a colorful relief from other labors—a species of educational dessert.

The Ideal Concert

"The ideal children's concert is one incorporated into the school curriculum. And in the hour of music, once a month, which the Paul Shirley Orchestra provides for so many schools, public and private, (I speak in no spirit of vain-glory, is carried on a cultural mission whose importance far outweighs any mere professional aspects. Finished musicians—members of the Boston Symphony—present programs carefully planned to develop the children's own circle of ideas, their own life surroundings, the subjects in which they are interested, the sentiments of their age. As a result, the children naturally and spontaneously learn to appreciate the best.

"At first, some years ago, I met educators who thought the monthly hour could not be spared in view of the great demands already made on the school children's time and attention by the regular curriculum. This fallacy is now a thing of the past. More and more, principals of long experience and high standing are asking me on their own initiative, to include them in my school concert list. It is all so simple, so natural. Instead of being dressed up and sent to a concert hall—often when they would rather be playing outside—all the

school children assemble in classes in the familiar school auditorium. The principal hands them over to the conductor—and there you are! It is a break in the school routine, something enjoyably different, and it does not rob one boy or girl of any playtime. The principal of a modern school knows to the full the value of contrast in study; and the monthly orchestral hour is

tive stage, the child's yielding to the musical line of least resistance, represented by cheap popular songs and jazz. "Nor are our programs solely orchestral. Out of the wide choice of material offered by stories, legends, etc., set to tone, the finest songs, pieces for solo instruments, and famous string quartet, as well as great symphonic movements, are projected. A few direct, simple comments on the composer, how he came to write his work, its meaning, merit and historical associations, and an explanation of the instruments used, helps to round out this school concert hour.

"From our additions to the curricula of a number of Boston schools, there already have been developed entire educational series of concerts in a number of New England cities. The idea is to unite string quartets, wood-wind and orchestra in a plan of presentation which will cover the whole domain of music. It is my hope, too, that this movement may spread from New England, where it has taken birth and grown, to neighboring States."

W. J. PARKER.

Fannie Charles Dillon Ends Vacation

LOS ANGELES, Sept. 25.—Fannie Charles Dillon, composer and pianist, has returned to her home from a summer's vacation at FawnSkin, Big Bear Lake, Cal., where she completed a new set of nature songs, the poems of which are by three Los Angeles writers, Sarah F. Wolverton, I. D. Perry and Bertha Hall. She also has completed six children's songs, to words by Agnes M. Kaar. These will shortly be published by the Visual Text Company. Miss Dillon recently gave a program of her own compositions in the woodland theater in FawnSkin, of which she was a founder. Recent accounts from Australia tell of the cordial reception given several of Miss Dillon's piano compositions on the programs of Percy Grainger.

H. D. C.

CHICAGO.—Elvira Cedargreen, soprano, was soloist for the Rotary Club recently. She has joined the faculty of the North Park College, of this city.



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Boston Activities

Sept. 25.

A series of twenty-four lectures analyzing music to be played by the Boston Symphony will begin in the lecture hall of the Public Library on Wednesday, Oct. 13. They will continue on Wednesday afternoons throughout the fall and winter, and will begin at 5.15. Among those who will be heard are Stuart Mason, Alfred H. Meyer, John A. O'Shea, Henry Levine, Warren Storey Smith, Nicholas Slonimsky, Joseph F. Wagner, Penfield Roberts and Malcolm Lang. * * *

Beniamino Gigli will open the series of Sunday afternoon concerts in Symphony Hall on Oct. 3. This will be Mr. Gigli's second appearance in Boston, his debut here occurring last March. On this occasion he will be assisted by Rosa Low, soprano. The program will include "Una Furtiva Lagrima" from "L'Elisir d'Amore," "Plaisir d'amour" by Martini, Mozart's "La Violetta" "Stornelli marini" by Mascagni, an aria from "Werther," "In the Silence of the Night" by Rachmaninoff, Donaudy's "Vaghissima sembianza," "Stornelli capriciosi" by Carnevali, an aria from Reyer's "Sigurd" and a duet from "La Bohème." * * *

The string quartet headed by Mischa Elman is to be heard for the first time in Boston, in Symphony Hall, on Sunday afternoon, Oct. 10. The other members are Edwin Bachmann, second violin; William Schubert, viola, and Horace Britt, cello. * * *

Three notable Sunday afternoon concerts will be given in Symphony Hall in the latter part of October. Dates are: Oct. 17, John McCormack; Oct. 24, Rosa Ponselle, and Oct. 31, the English Singers. * * *

Mrs. Torrance Parker of Belmont was hostess at a tea and recital of piano music last week. The artist was Dorothea Cheney, daughter of Mrs. Nathan Cheney. * * *

At the Sunday services on Sept. 26, in Trinity Church, the new organ, the gift of Mrs. T. Jefferson Coolidge, was used for the first time. Francis W. Snow is organist and choirmaster. Late in October there will be a dedication service, at which Bishop Lawrence will give the address. W. J. P.

Massed Choirs Sing in Ohio Church

DAYTON OHIO Sept. 23.—The first services in the new Westminster Presbyterian Church were attended on Sept. 13 by 3500 persons. The music was notable. Four massed choirs, aggregating 160 voices, were heard. H. E. H.



BOSTON, Sept. 25.—The beginning of a new season brings Arthur Hubbard back to town, after a very energetic summer. He left Boston June 2, went to Los Angeles, where he conducted a master class for six weeks, went from there to Seattle to the Cornish School, where he conducted another master class for another six weeks. A pleasant memory of the summer was the renewal of old acquaintance with Wadsworth Provandie, baritone of Louisville, Ky., a one-time pupil of Mr. Hubbard's. They met in Los Angeles and then again in Seattle where, out of compliment to his teacher, Mr. Provandie gave a recital in the Cornish School Theater. The affair, entirely impromptu, aroused great enthusiasm, filled the theater to overflowing. Mr. Hubbard will open his studios Oct. 4. W. J. P.

Wichita Events Increase in Number

WICHITA, KAN., Sept. 25.—The Metropolitan School of Music held its formal opening in the new studio on North Market Street. Features of the program were the appearances of Frederick J. Bacon, Lawrence Van Order and Russell Manuel. At a banquet of the State meeting of the Reserve Officers' Association, held in the Spanish room of the Lassen, Bessie Blanton Heckard sang, with Mrs. J. C. Newman as accompanist. Pupils of Mrs. E. Higginson were presented in recital recently in her studio; participants were Betty Martinson, Retha Lennington, La Rue Whitlow and Mary Margaret Means. T. L. K.

DUBLIN ASKS ADVICE OF BOSTON TEACHERS

Dramatic Department Head at Conservatory Given Signal Honor

By W. J. Parker

BOSTON, Sept. 25.—An invitation to suggest courses in pantomime and lyric action for the proposed national school of dramatic art at the Abbey Theater, Dublin, has been received by Clayton D. Gilbert, head of the dramatic department of the New England Conservatory. Mr. Gilbert's classes were visited some time ago by Michael Dolan, then with the Irish Players, touring this country. Mr. Dolan is now manager of the Abbey Theater, and has written to Mr. Gilbert for detailed information concerning the courses in pantomime and allied subjects which are the basis of dramatic instruction at the Conservatory here.

Among former pupils of the Conservatory's dramatic department who have engagements for the forthcoming season are the following: Naomi Andrews with Mitzi in "Naughty Riquette," Marion Newman in the new Schubert operetta "Barbara Fritchie," New York; Evelyn Nichols with the National Players, Washington; Osgood Perkins in "Loose Ankles," New York; Dorothy Mackaye, in the new musical comedy, "Maybe I Will," opening at Long Branch; Frank Harrington in "Rose Marie," under Arthur Hammerstein's management; Virginia O'Brien, prima donna in "Castles in the Air," playing its fortieth week in Chicago; Alice Brady, starring in "Sour Grapes"; Frances Halliday in "The Vagabond King."

Joan Ruth sang leading rôles with Cincinnati's summer opera company, making a great success as *Gilda* in "Rigoletto." Hazel Miller played with the Orpheum Players in Duluth, Minn. Robert Haines appears in "The Donovan Affair," New York. Edith Thayer will sing the prima donna rôle in "The Flower Princess," to be presented by the Gotham Productions. Francesca Rotoli is with O. D. Woodward's National Players in Kansas City. Clayton Flagg is leading juvenile with the Palace Players, Manchester, N. H. Cora Belle Morse is presenting "Pandora in Lilac Time," a spectacular production, using her own scenery and electrical effects. Miss Morse trains from 500 to 1000 amateurs in each city when she puts on this production.

Wesley Patterson played last summer in the Bijou Theater, Bangor, Me., in Gracie Emmet's Company. Rita Marvin has been singing in vaudeville in Havana, and returns for a special engagement. Madeline Keltie sang the title rôle in "Tosca" at Le Tonquet,

France. Robert Pitkin has been engaged for Louis Werba's production of "Terrible, Terrible." Mortimer Chadbourne is with Paul Ash in his Oriental company in Chicago. Esther Lynnquist appears in "No, No, Nanette," in a western company. Margaret Ellis is engaged for one of George M. Cohan's companies, opening in Buffalo in "Deep Yellow." C. E. Goodrich and Alice Erhardt are appearing in pictures. Frances Woodbury is engaged for leads in the Saenger Stock Company, opening in New Orleans.

DANCE STUDIO IS OPENED

Nikolai Semenoff Gives Muscale Before Critical Audience in Cleveland

CLEVELAND, Sept. 18.—The opening of the studio of Nikolai Semenoff in Carnegie Hall on Friday afternoon also marked the opening of the season's musical activities. Mr. Semenoff's muscale was the first important one of the season, and the program presented was attractive. Solo and ensemble numbers depicting the dance in many phases were given by students, ranging in age from little children to adults with grace and style. The large audience, composed chiefly of leading musicians and actors from the Playhouse, expressed keen delight over the artistic performance.

The spacious studio, occupying a large portion of the seventh floor, provides quarters of refinement and dignity. Mr. Semenoff's former associations with the Imperial Russian School of the Dance, the Imperial Moscow Theater, the Moscow Art Theater Musical Studio, Diaghileff's Ballet Russe and Balieff's "Chauve-Souris" have equipped him with a knowledge of the highest art in dancing.

FLORENCE M. BARHYTE.

Wollaston Glee Club Will Visit Other States

QUINCY, MASS., Sept. 22.—The Wollaston Glee Club of this city has an interesting season in view. The first event is to be a trip to Philadelphia to take part in a concert given by a male chorus of 3000, composed of members of fifty-eight glee clubs from the eastern States. This concert will be given at the Sesquicentennial on Saturday evening, Nov. 27. In December, February and April, concerts will be given before associate members. In many ways the most interesting event of the year will be a trip to Portland, Me., where a singing contest is to be held under the auspices of the New England Federation of Men's Glee Clubs late in April. The Wollaston Glee Club is a charter member of the Federation. The Club commenced rehearsing Sept. 20, under the leadership of James Calderwood.

W. J. P.

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Curtain Descends on Artists' Vacations



MUSICIANS MAKE FINAL BOWS IN ROLES ASSUMED FOR OUTDOOR PLAY

BACK from nature to work come the musicians. In the accompanying pictures are seen: 1, the Sittig Trio at Lake Mohonk, N. Y.; 2, Cecile De Horvath, pianist; 3, Crystal Waters, Mezzo-soprano, in Nantucket; 4, Marjorie Warren Leadbetter, soprano, with her accompanist, Elsie Luker; 5, Rudolph Reuter, pianist, in California; 6, Ganna Walska (center), at the Zurich Festival. This group includes Alfredo and Mrs. Casella, Alexandre Tansman, Adolf Weissmann, Hans Krasa, Walther Straram and Lazar; 7, Evelyn Howard-Jones, pianist; 8, Harry R. Spier, vocal coach, with "Denny"; 9, Jeanne Laaval (right) with her son and friends; 10, Harriet Case, near Chicago; 11, Eugene Goossens, Mr. and Mrs. Bliss, the par-

ents of Arthur Bliss, their daughter, and Ederick White, violinist, in California; 12, Harold Bryson, baritone and teacher of singing, in the Adirondacks; 13, Pedro Paz, conductor of the Olivet Orchestra, and Ederick White; 14, New York String Quartet on the fence somewhere; 15, Emil Sauer and George Mulfinger, in the former's garden; 16, Rosa Low and Dorothy Gordon, a-sailing go; 17, Nora La Mare Moss; 18, Carlos Salzedo aboard the Paris; 19, Augusta Lenska drinking to your health at Bognanco, Italy; 20, Jules Falk and Hilda Hitge, pianist of Johannesburg, South Africa, walk along the Steel Pier at Atlantic City; 21, Ethelynda Smith sights land; 22, Wilhelm Furtwängler breathes the Alpine air; 23, some notables in the California big woods, left to right, Louis Ford of the Persinger String Quartet, William J. McCoy, Ossip Gab-

rilowitsch, Wallace A. Sabin, Louis Persinger, Uda Waldrop; 24, Princess Tsianina in Mesa Verde National Park; 25, Susan Williams, pianist, on the breakwater at the Pine Orchard Country Club, Pine Orchard, Conn.

And thus does the holiday season culminate as successfully, for the artist, as has the concert season of which he is most proud! It has been one long round of golf, tennis, swimming, riding, hiking, boating and the millions of other things that one has always wanted to do but never found time for. Now, after several months of zestful, spirited recreation, can the confirmed music-maker come back, rested and happy, to the business of public appearances. The lime-light, it is some slight consolation to know, causes no such varying-hued skins as does the persistent rays of Old Sol. Incoming liners are bringing artists whose temporary reluctance to leave

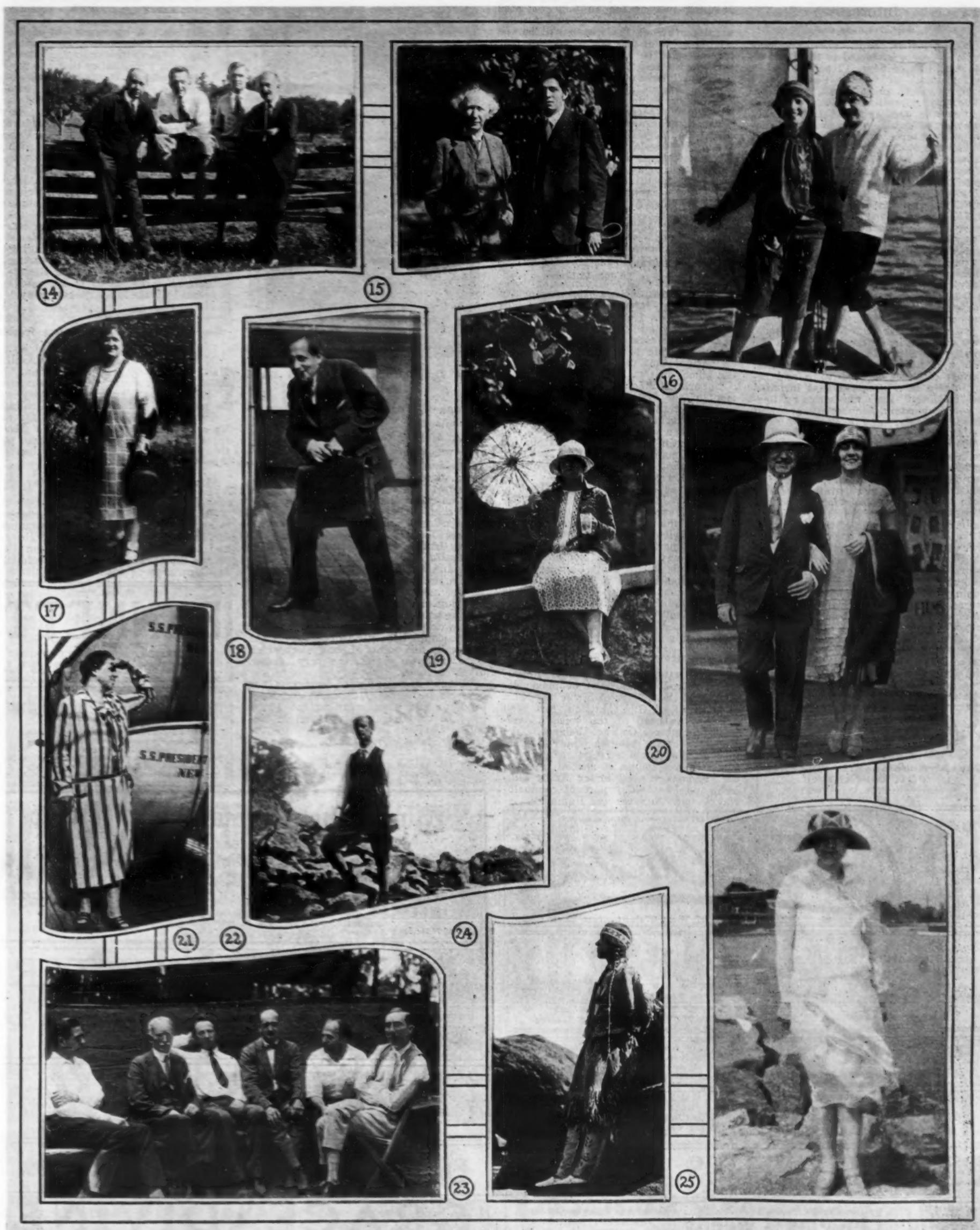
off playing will soon be drowned in the consuming passion of engagement-filling. Incoming trains and motor cars continue to deposit athletic, healthy forms which make for their respective studios.

The instant the curtain descends in a theater, the cry of "Strike," (which is the stage hands' signal to pounce upon the properties, and which has nothing to do with an industrial strike) is heard. The order to "Strike" has been given for the last time in the great recreation theater, and the "props" (real rocks and streams in the place of painted and imitation ones) are figuratively stowed away until another season.

Those of us who have envied the artists' Alpine climbing, their motoring, sailing, fishing, and other forms of lazing, may now reap the benefits of

[Continued on opposite page]

"Strike" Is Called in Summer Theater



[Continued from preceding page]

their summer refreshment. One wonders what new inspirations the composers among them have written down for our

enjoyment; or what new insights the interpreters among them have been given in the airy places of the outdoors.

It is difficult to believe reports that musical creativeness is at a standstill

everywhere when one thinks of the release from strain that the world's musicians have had this year. They have sought places that are restful and thought-stimulating; and they have

found them. And now it is our inning, and we shall judge them. It is the completion of a somewhat vicious circle.

The bell has rung for school to begin!

W. M.

TWO BIG AUDIENCES LIKE BOWL "CAESAR"

Incidental Music Is Important
—Many Events Attract
Interest

By Hal Davidson Crain

LOS ANGELES, Sept. 25.—Two huge audiences were attracted to the Bowl on the evenings of Sept. 17 and 18, when performances of "Julius Caesar" were given by a distinguished cast. More than 18,000 persons witnessed the presentation on the opening night and heartily enjoyed the music, which proved an important feature.

Clarence Eddy, dean of American organists, was heard in two recitals on his recent visit to the coast. Although his appearances were not widely heralded, his recital on the \$75,000 organ, donated to St. Vincent's Catholic Church by Mrs. E. L. Doheny, on the evening of Sept. 18 drew a responsive audience. Two evenings later he played to an audience of nearly 3000 in the Angelus Temple, with its pastor-evangelist, Aimee Semple McPherson, in charge of the program. Mr. Eddy played Bach's Prelude and Fugue in D Minor, arrangements of "The Volga Boatman," "Pilgrims' Chorus" and other numbers.

Irving L. Hardon, Negro baritone, gave a recital in Chickering Hall on the evening of Sept. 16. With R. I. von Liebich, his teacher, at the piano, Mr. Hardon disclosed a good voice and refined taste in a program that included the "Pagliacci" Prologue, songs by Beethoven, Rubinstein, Schubert, Franz, and Coleridge-Taylor, and a group of spirituals.

The large interest in the various opera recitals bespeaks an awakened and intelligent interest in the grand opera season, opening in the Shrine Auditorium on Oct. 4. Of outstanding merit are those being given by Margaret Goetz for the benefit of students and those employed in shops and offices. The series of three recitals, of two operas each, is sponsored by the Civic Bureau of Music and Art, Antoinette Sabel, director, and private patrons. Several hundred young persons attended the first recital in Chickering Hall on the evening of Sept. 18, when Miss Goetz was assisted by the following artists in presentations of "Faust" and "Madama Butterfly": Lucile Gibbs, Belle Morse and Ardis Wise, sopranos; Georgiana Strauss and Eleanor Bryan, contraltos; Roscoe Bell and William Pilcher, tenors; John J. Patton and James Murray, baritones, and Percy Riker, bass. Alice Harriett was at the piano.

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New York City

Another sign of the approaching opera season was the recent arrival of Richard Hageman, musical and artistic director of the Association, who has begun the finishing touches for an unprecedented opera season in Los Angeles. An unusual feature of the season will be the setting aside of 600 seats at every performance, to be sold to music students through the schools for fifty cents each.

Paul Whiteman and his orchestra are awaking new interest in syncopated rhythms in their engagement at the Million Dollar Theater, where they appear daily with characteristic success.

Alfredo Megerlin, new concertmaster of the Los Angeles Philharmonic, arrived recently with his wife and young daughter to begin rehearsals with the orchestra.

CURTIS INSTITUTE MAKES READY FOR SEASON'S WORK

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PHILADELPHIA, Sept. 25.—A faculty of distinction, strengthened by the addition of artists from Germany, Austria, Russia, England and America, is assembling at the Curtis Institute of Music in Philadelphia to conduct entrance examinations that precede the opening of the school on Oct. 1.

Important innovations in the equipment of the Institute are now in progress under the direction of William E. Walter, executive director. These include the addition of a spacious concert hall to the main building; the installation of a four-manual organ, and of a music library that may ultimately include some 20,000 volumes.

Listed as instructors are Leopold Stokowski, Josef Hofmann, Moriz Rosenthal, Marcella Sembrich, Mme. Charles Cahier, Richard Hageman, Benno Moiseiwitsch, Reginald Owen Morris, David Saperton, Isabella Vengerova, Renée Longy Miquelle, Emilio de Gogorza, Louis Bailly, Felix Salmon, Carlos Salzedo, Herbert W. Sumson, Ethel S. Drummond, Rosario Scalero, Placide de Montoliu, Harriet Van Emden, Horatio Connell, Madeleine Walther, Richard Hartzer, Frank Gittelsohn, Sasha Jacobinoff and Emanuel Zetlin.

Appointments That Affect Cincinnati

CINCINNATI, Sept. 25.—Cleo Resler, who received the bachelor of music degree from the College of Music last June, as a pupil of Gino Mattioli, has been engaged as head of the voice department at Defiance College, Defiance, Ohio. Rudolf Thomas, who has joined the faculty at the Cincinnati Conservatory, is conducting a course of special interest. Mr. Thomas studied under Artur Nikisch, and has held important conductorial posts at Hanover and Hamburg.

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Edna Thomas Pauses in New York Between Tours of Continental Centers



Edna Thomas, Mezzo-Soprano, on Board
the Aquitania

Edna Thomas, mezzo-soprano, who specializes in Negro songs and "sperritals," singing them in her own distinctive way, as well as in Creole Negro songs and the street cries of New Orleans, paused on the wing, so to speak, in New York last week, before sailing for the other side of the Atlantic for a concert tour that will keep her in foreign lands until the first of the year.

Miss Thomas returned only very recently from a long trip that took her to Australia, New Zealand, Egypt, England and Germany.

"People were wonderful to me everywhere," said Miss Thomas. "It was amazing the interest that was taken in my programs, even in Germany where they were in a foreign tongue and the public could hardly be expected to get the really fine points of the dialect which is, to a large extent, the very essence of these songs."

"I am sailing again tomorrow for concerts in Germany, Finland and England, to add some more to the 136 I gave in the Orient, Egypt and in Europe. I shall be back again in the United States about Jan. 1."

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New Branches of Bards Founded in Britain

LONDON, Sept. 18.—The ancient Bardic ceremonies have had a conspicuous growth recently owing to the popularity of Eisteddfods. A correspondent of the *Morning Post* writes from Matlock: "Notwithstanding protests from the Principality that the Ancient Order of Bards belonged exclusively to the Welsh, two branches have now been formed in Britany and Staffordshire. Recently there was held a Gorsedd at Thors Cave, in the Manifold Valley. Six bards were initiated with picturesque ceremonial. There was a procession from the hamlet of Wetton to Thors Cave, where Mr. Wilson's archaeological researches have discovered a druidical stone altar, beneath which was unearthed the skeleton of a priest. The procession included Welsh harpists, a Welsh choir singing bardic songs, and maidens bearing fruits, which they laid on the altar. A large crowd of spectators came by train to see the ceremony."

George Liebling to Play Own Works

George Liebling will give a piano recital Sunday evening, Oct. 10, in Aeolian Hall, assisted by Joseph Coleman, violinist. The program, with the exception of Schubert's "Wanderer" Fantasy will be made up entirely of Mr. Liebling's compositions: a Sonata (No. 2) for violin and piano, eight short piano pieces, three for the violin. Ten of these will be presented for the first time in America.

Dadmun With Handel and Haydn Society

Royal Dadmun has just been engaged to appear as soloist in two performances of "Messiah" to be given by the Handel and Haydn Society of Boston on Dec. 19 and 20. These will be Mr. Dadmun's first appearances with this organization.

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PEABODY WILL HELP MUSIC APPRECIATION

Harold Randolph Speaks of Plans Outlined for Baltimore

BALTIMORE, Sept. 25.—Harold Randolph, director of the Peabody Conservatory of Music, returned recently after a three-months' sojourn at his summer home at Northeast Harbor. Mr. Randolph, who at once began classification of students for the coming year, expressed himself as enthusiastic over the general outlook for the winter.

"The completion of our extended building improvements," he said, "and the standard of our equipment, made possible through the liberal benefaction of the late James Wilson Leakin, will make Peabody a greater factor than before in meeting the wishes of its founder, George Peabody, 'that it diffuse and cultivate a taste for music.'

"With this in mind, we have arranged a course in appreciation of music for the general public this year. With the many musical attractions that now come to the city, I feel sure that many of our music lovers, who have an appreciation without a knowledge of music, will welcome an opportunity to get a better understanding of both. Fortunately, I have been able to enlist the services of Virginia Blackhead, who is well equipped to conduct such a course."

The new preparatory department, just completed, is the fulfillment of a long cherished dream and is undoubtedly very well equipped both as to building and facilities for musical training. The mail brings requests from all sections of the country for information and requests for enrollment."

Mr. Randolph said he intended still further to broaden the scope of the Conservatory's activities, especially in the

opera class, for which he has elaborate plans.

"I am glad that we have been able to obtain the services at the Conservatory of so distinguished an operatic director as Arturo Papalardo, who will begin his duties at the school on Oct. 1. George Castelle, one of Baltimore's foremost teachers and baritones, will also begin his duties as a member of the faculty at the opening of the fall term.

"As to the Friday afternoon recitals, I feel that the list I am arranging will overshadow that of any previous season. I have already completed arrangements for appearances by Emilio De Gogorza and Louis Graveure, baritones; Harold Bauer and Ernest Hutcheson, pianists; Carl Flesch, violinist; and the English Singers."

CHICAGO MUSICAL COLLEGE LISTS FELLOWSHIP AWARDS

Winners of Seventy-four Prizes Are Representative of Widely-separated Points in America and Europe

CHICAGO, Sept. 25.—The Chicago Musical College announces the winners of seventy-four of the free fellowships awarded for entire season, Sept. 13 to June 27.

Winners in the voice department are Lois E. Bell, Ottawa, Ohio; Dagmar Berg, Lenape, Mont.; Arlene Durkee, Faith, S. D.; Faye Crowell, Waverly, Ill.; Netta Herbison, Chicago; Mary E. Klein, Norman, Okla.; Ruth Kalthoff, Beardstown, Ill.; J. Robert Long,erville, Ohio; John L. McCarty, Plattsburgh, Neb.; Nellie C. Miller, El Paso; Lydia E. Mihm, River Forest, Ill.; Ugo Nakado, Tokyo, Japan; William F. Patterson, Warrensburg, Mo.; Clara Platt, Forest Park, Ill.; Jane Scriven, Chicago; Pauline E. Stevens, Park Ridge, Ill.; Belle Wigodsky, Milwaukee, and George W. Cove, Windon, Minn.

Students in the violin department receiving fellowships were Louis Augustine, Liverpool, England; Elizabeth Aydlette, Denver; Guila Bustabo, Chicago; Betty Cain, Ada, Okla.; Max Cahn, Nashville; Frederick Dvorchak, Edna Ellen, Ben Galooley, Chicago; Agnes Knufllickova, Plattsburgh, Neb.; Val-

Minneapolis Musicians Would Raise Funds for Civic Organ

MINNEAPOLIS, Sept. 25.—With major construction work on the new municipal auditorium rapidly nearing completion, an organ costing from \$60,000 to \$75,000 has been proposed by music groups as a public gift to the edifice. Representatives of the Civic Music League and kindred organizations will soon appear before the council auditorium committee to urge a campaign for raising funds for the organ through public subscription.

G. S., JR.

borg Leland, Kenyon, Minn.; Adelaide Liefelt, Eureka, S. D.; Elizabeth Lombard, Samuel Martinez, Chicago; Joe Mintz, Houston; James R. Omohundra, Beaumont, Tex.; Alvin Peloofsky, Kansas City; Lula Raben, Joe Rosen, Chicago; Bennie Rotstain, Kansas City; Linda Sool, Marshall Sosson, Chicago; Helen G. Smith, Russell, Kan.; Anna M. Van Duzer, Rock Island, Ill.; Jessie E. Vineer, Jaynesville, Wis.; Myrtle Waskewicz, Chicago; Clara Wellman, St. Paul; Robert Todd, Camden, Ark., and Bernadine Troendle, Mapleton, Minn.

In the piano department awards were made to Betty Baker, Blue Island, Ill.; Violet Bradley, Rushville, Ill.; Hannah Braverman, Chicago; Lawrence F. Beste, Gerlow, Ill.; Marie Crisafulli, Lillian Freeman, Chicago; Mary Louise Gilkey, Buffalo, Wyo.; Alexander Guroff, Moscow, Russia; Dorothy A. Francis, Eleonora Koskiewicz, Lillian E. Korecky, Chicago; Aube Kotzer, Toronto; Ida Kogan, Chicago; Lola Lutzy, Fostoria, Ohio; Milton Levenberg, Gary, Ind.; Evelyn McConchie, Salina, Kan.; Constance Metzger, Chicago; Ruth Orcutt, Gilespie, Ill.; Esther Partridge, Rockford, Mich.; Wanda Paul, Chicago; Beulah Shirley, Alpharetta, Ga.; Margaret Stoufer, Liberal, Kan.; Mildred Webb, Ewing, Ill.; Rachel Williams, and Betsy Williams, Chicago.

Winners of fellowships in the organ department were: Elizabeth Ketchum, Wakeman, Ohio, and Gertrude Tobin, Chicago. Marjorie L. Wolfer, Greenville, Mich., received a fellowship in the dramatic art department.

Sousa Entertained by Bangor Club

BANGOR, ME., Sept. 25.—Preceding his recent concert in this city, John Philip Sousa was guest of honor at a dinner given in the Penobscot Exchange by the Bangor City Club, which is composed of young business and professional men. Among the guests were Harry Askin, manager for Mr. Sousa, and Samuel A. Hill, local manager for M. Steinert & Sons Co., under whose local direction the concert was given. The concert, given in the Auditorium, was a typical Sousa one. American compositions on the program included Henry Hadley's Overture to "Herod," Dett's "Juba" Dance, and Sousa's "The Sesquicentennial" and "The Wets and the Drys," both new. Numbers by Tchaikovsky, Strauss and Sullivan were also heard. The soloists were Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist.

J. L. B.

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Beloussoff's Career Is Story of International Activities as Musician

(Portrait on front page)

The biography of Evsei Beloussoff, cellist, is a story of musical activity throughout the world. First, the country of his birth, Russia, then the continent of Europe, and finally America have given encouragement to his efforts.

Mr. Beloussoff was born in Moscow. He entered the Imperial Moscow Conservatory at the age of eight and his entire musical education was under the direction of Wassili Safonoff, the conductor. He was graduated in 1903 and was awarded the gold medal, the highest prize within the gift of the Conservatory. His name was engraved on the marble tablets of the Conservatory, together with those of many illustrious predecessors, among them Taneieff, Skriabin, Rachmaninoff and Medtner.

For three years preceding the war, Mr. Beloussoff toured Europe with Safonoff, sharing with his teacher the enthusiastic acclaim of critical audiences and appearing both as sonata player and as soloist in many orchestral concerts conducted by Safonoff. Later he made several tours of Russia, and in 1922 again made a tour of Europe, one of the most extensive ever undertaken by an artist. In 1923 Mr. Beloussoff arrived in America for a transcontinental tour comprising more than 100 appearances.

Last season Mr. Beloussoff enriched the musical life of New York by giving three unusual recitals. One was a cello recital by himself, another was a sonata recital with Ossip Gabrilowitsch, pianist, and the third an evening of Bach jointly with Wanda Landowska, harpsichordist.

McAfee Sings in Lyon and Healy Series

CHICAGO, Sept. 25.—Marion Alice McAfee, soprano, has been delighting audiences in Lyon and Healy Hall, where a series of artist recitals has been commenced.

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Activities Among Artists in America



ENGAGED FOR CHICAGO

Anna Hamlin Follows in Father's Footsteps As Opera Singer

It is not often that father and daughter sing in the same opera company within ten or twelve years. George Hamlin, the late American tenor, noted as a lieder recitalist, was a leading tenor of the Chicago Opera Company from 1911 to 1915.

His daughter Anna, soprano, has recently been engaged as a member of that organization for the season—1926-27. Miss Hamlin after studying several years with Marcella Sembrich, sang concerts in this country for two years. With an operatic career as her aim she went to Italy in 1924. There she studied with Maestro Ruffo of the Scala and, later with Renato Bellini. Returning to Milan again last fall, she studied more roles with Maestro Bellini and under Rosina Storchio. In Italy, Miss Hamlin "debuted" in opera with success, and sang roles of the coloratura repertoire, in "The Barber of Seville" "Don Pasquale" etc. It was in Milan this spring that she sang for the Chicago Opera management and was engaged.

Miss Hamlin is at present in this country at her home in Lake Placid, preparing for her season's work. She has recently sung at several concerts in Lake Placid. On Aug. 22 she appeared with Clarence Adler, and Wino Shellings at a benefit concert. Later she sang at the Lake Placid Club with the Boston Symphony Ensemble, and, on Aug. 29 at a gala concert in the village with George Barrere and Mr. Adler.

Kochanski Returns With Szymanowski Novelty

Paul Kochanski, Polish violinist, returned to this country on the Paris, Sept. 28. Mr. Kochanski has been conducting a concert tour through Europe during the summer, playing before the King and Queen of Spain and before Lord Balfour and Lord Reading in London. While in England he was entertained at the country home of Lord Asquith. Karol Szymanowski has written a new work especially for Mr. Kochanski, which he will play during the season, which will be his sixth consecutive year in America. Mr. Kochanski will play in Carnegie Hall on Oct. 30 and with the New York Symphony on Nov. 12. He will then start on a transcontinental tour, which will take him to the Pacific Coast.

Samuel To Play Bach in Several Cities

Harold Samuel's field of activities will be greatly increased this season, many new cities having been added to the list which he will visit during his next tour here, commencing in January. The Bach week which Mr. Samuel will give in New York beginning Jan. 18, has aroused interest throughout the country, and several cities will have Bach recitals by this specialist. Mr. Samuel has been engaged to play Beethoven's "Emperor" Concerto, with the Chicago Symphony, and also in the festival to be given by the musical department of Yale University.

Raisa and Rimini Arrive After Holiday

Rosa Raisa, soprano of the Chicago Opera Company, and her husband, Giacomo Rimini, baritone of the same organization, sailed on the Leviathan and were to arrive here on Sept. 28, after a five months' vacation abroad. They will leave immediately for Los Angeles where they have a two weeks' engagement to appear with the Los Angeles Opera Company. Early in November they will give joint recitals in South Bend, Kalamazoo and Indianapolis, before beginning their season with the Chicago Company.

Steinway Hall Renovated and Enlarged for Second Season

Steinway Hall, which was opened about a year ago, has been renovated and enlarged for the concert season about to begin. Approximately fifty seats have been added, bringing the capacity up to 245. Concert Management Arthur Judson, which acts as agent for the booking of Steinway Hall, reports a heavy demand for dates, and many recitals have already been arranged.

RAFAELO DIAZ'S Texas origin found an appropriate echo recently at Santa Fe, N. M. Mr. Diaz was engaged as special soloist for the local Indian Fiesta and was honored by the local tribes with the title of "Rainbow Chief."

Crooks To Open Season In Newburgh

Richard Crooks will give his opening recital of the season in Newburgh, N. Y., on Oct. 11. Other engagements for him early in the season include recitals in Erie, Pa., on Oct. 25, two appearances as soloist with the Friends of Music Society, on Oct. 31 and Nov. 7, and recitals in Danbury, Conn., on Nov. 13, and in Smith College on the 24th of the same month. The artist will also fulfill his usual return engagements as soloist with the Detroit Symphony, on Dec. 26 and again on April 14 and 16. On April 7 and 8 he is to be soloist with the Minneapolis Symphony. Among the tenor's recitals not previously announced are those of Jan. 22, at Atlanta, Ga., before the Atlanta Music Club, and of March 22 and 24, in Kansas City and Lawrence, Kan., respectively. Mr. Crooks' New York recital is scheduled for Oct. 21, in Carnegie Hall.

Marjorie Meyer Heard in Lake George

The Lake George Community Festival given at the Edward M. Shepard Memorial Park on Aug. 25 for the benefit of the Parent-Teachers' Association, offered an interesting program on which Marjorie Meyer, soprano, appeared as soloist with two numbers, "The Crying of Water," by Campbell-Tipton and "Hills," by La Forge. Dorothy Bedford was at the piano. Others on the program were Louise Homer Stires, the Glens Falls Band, and the Fort William Henry Concert Orchestra. The soloists appeared during the entr'acts of an opetta, "Magic Bells."

People's Chorus To Give Four Concerts

In response to the requests of many who attended its tenth anniversary concert in Carnegie Hall, and the four subsequent concerts in Town Hall last season, the People's Chorus of New York announces a series of four concerts this season under the direction of L. Camilleri. They will be given in the Town Hall on the evenings of Dec. 22, Jan. 13, Jan. 29 and Feb. 12. The program for the first concert will be composed of Christmas music of Russian, French, Belgian, English and other nationalities.

Grace Haskil Will Play With Philadelphia Orchestra

Grace Haskil, Rumanian pianist, will appear at her first American orchestral concerts with the Philadelphia Orchestra, in Philadelphia, on Dec. 3, 4 and 6. She will be heard in New York, immediately following this engagement. Recently Miss Haskil shared a joint recital program with Pablo Casals in Geneva. Last spring she was heard as soloist with the Liverpool Philharmonic.

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THE Norfleet Trio—Catherine, Helen and Leeper Norfleet—with Royal Dixon, naturalist, enjoys the mountain air in Sulphur Springs, Ark., after the Trio's series of concerts at the Southwestern Ozark Chautauqua.

Gigli To Give Concerts Before Opening of Metropolitan Season

Beniamino Gigli, tenor of the Metropolitan Opera Company, sailed with his family last week on the Colombo. He was expected to arrive on Sept. 28 after a long rest abroad, the first he has had in four years. Mr. Gigli was to begin his unusually active season on the day following his arrival, as soloist with the Maine Music Festival, which opened Oct. 1 in Bangor. His second concert will be in Boston, tomorrow, and on Oct. 5 he will sing in Portland. On Oct. 10, Mr. Gigli will give a concert in Cleveland, followed by a recital in Milwaukee on Oct. 14. Then he will return to Manhattan for his first New York concert, a gala performance in the Century Theater on Oct. 17. Before commencing rehearsals with the Metropolitan, Mr. Gigli will give three more recitals, in Montreal, on Oct. 19, in Rochester, Oct. 21, and in Hartford on Oct. 24.

Althouse Begins Season On Coast

San Francisco was the scene of Paul Althouse's fall activities. He opened his season there in a performance of "Faust," as presented by the San Francisco Opera Association, the week of Sept. 27, followed immediately thereafter by appearances with the Los Angeles Opera, for two weeks beginning Oct. 4, singing leading tenor roles in "Die Walküre," "Madama Butterfly," and "La Bohème." On Nov. 11 and 18 he appears with the Philadelphia Civic Opera, impersonating Tannhäuser and Pinkerton. In joint recital with Arthur Middleton, the tenor is booked for appearances in Washburn College, Topeka, Kan., on Oct. 26; in Detroit, Dec. 1; Reading, Pa., Dec. 13; Lancaster, Pa., Jan. 10 and Johnstown, Pa., March 10.

George Perkins Raymond Will Begin Third Season On Pacific Slope

George Perkins Raymond, tenor, will sail for home early in October to begin his third season. He will go directly to the Pacific Coast and work Eastward. His first appearance in Philadelphia is scheduled for Nov. 19 in the Academy of Music foyer. On Dec. 4 Mr. Raymond will give a recital in Jordan Hall, Boston. Chicago will hear him twice in January, on the 11th with the Arts and Travels Club and on the 23d at the Playhouse. The Chaminade Club of Brooklyn will have him as soloist at the Hotel Bossert on March 9.

Povla Frijs To Give Six Recitals

Povla Frijs is returning for another visit to this country, and will give a series of six vocal recitals in Aeolian Hall, on six consecutive Monday nights, commencing Jan. 17.

SINSHEIMER PROGRAM

Concert Given in Residence Studio, With Max Rosen as Guest

Bernard Sinsheimer has just returned from Narragansett Pier, R. I., where he spent the summer with his family and a number of professional pupils who have been working with him for the last few years. They will go to Europe with Mr. Sinsheimer next summer, to study at the Ecole Normale and to get the benefits of European atmosphere.

The new season has already begun with Mr. Sinsheimer as a concert was given Sept. 19 at Crestwood, where Mr. Sinsheimer's residence studio is located. Max Rosen was guest soloist on a program which included Mr. Sinsheimer and some of his pupils. The works played were as follows: Dvorak Terzetto, played by Mr. Sinsheimer, George Serulnic and Florence Welden; Beethoven's F Major Violin Sonata, by Mr. Sinsheimer with Emil Friedberger at the piano; Bach's Double Concerto, by Messrs. Rosen and Sinsheimer; Glazounoff Concerto, played by Mr. Rosen.

Mildred Couper Pleases In Recital At Studio of Harold Henry

BENNINGTON, Vt., Sept. 25.—The piano recital by Mildred Couper, pupil of Harold Henry, whom he presented in "The Yellow Barn" on the evening of Sept. 10, was attended by most of the members of the summer colony, as well as by many townspeople. Throughout the summer Mrs. Couper has delighted attendants of Mr. Henry's concerts by the artistic accompaniments she provided various artists. Her own recital heightened the good opinion that had already been formed of her work. She played works by MacDowell, Beethoven, Chopin, Debussy, Skriabin and Liszt with abundant technic, beauty and variety of tone, good musicianship, and considerable imagination. Among the encores was a group of attractive little pieces written for teaching purposes, from her own pen. Mr. Henry closes his studio on Oct. 1 and returns to New York.

Lhevinne Sails For Foreign Tour

Embarking on his first foreign tour in a number of years, Josef Lhevinne, Russian pianist, sailed for Europe on the Resolute on Sept. 21. Mr. Lhevinne's tour will include appearances in Berlin, Paris, Vienna, London, a number of recitals in Hungary, Holland and Rumania, as well as appearances with the Berlin Philharmonic and other organizations.

John Coates To Return For Third Tour

John Coates, English tenor, will return to this country for his third consecutive tour, opening his season with a recital in the Town Hall on Dec. 28. He has been re-engaged for Ottawa, Can., where his appearance last year was an outstanding event. He will make his first appearance in Philadelphia this season under the auspices of the Philadelphia Forum.

N. Y. String Quartet To Play On Coast

On its second transcontinental tour, the New York String Quartet will devote three weeks in April to the Pacific Coast States, where twelve dates have already been booked. Several of these are joint appearances with Percy Grainger, in which a quintet will be featured on the program.

Eleanor Spencer Remains In Europe

Eleanor Spencer, American pianist, who for the past ten seasons has been away from the country of her birth, will continue concertizing in Europe the entire season 1926-1927 and will not be available in this country until the fall of 1927.

NEW YORK STRING QUARTET



IN NEW YORK STUDIOS

Paul Stassevitch, violinist, has returned to New York after his successful master class at the Ellison-White Conservatory in Portland, Ore. During his stay in Portland Mr. Stassevitch gave a recital which met with cordial reception. He resumes his teaching in New York and will also fulfill concert engagements.

Walter Leary, baritone, is back from a sojourn of several months in Paris, where he sang, among other appearances, at a musicale given by Mrs. John Adams Drake. Mr. Leary, who again takes up the activities of his New York studio, will devote one day a week to teaching in Scarsdale.

Yascha Fishberg, violinist and teacher, has arranged for violin and piano a posthumous Nocturne in C Sharp Minor by Chopin, which is unknown in America. G. Schirmer, Inc., are the publishers. Mr. Fishberg will conduct an orchestra in a concert to be given in Carnegie Hall on Oct. 10.

From the La Forge-Berumen studios comes word that Avis Janvrin, known through her singing at various churches in New York, has been appointed head of the voice department at the Spence School, New York. Lillian Hunsicker, soprano, has been engaged as assisting artist with Beniamino Gigli for several concerts this fall. Mrs. Hunsicker gave a successful recital at Aeolian Hall last spring, and since has been busy filling engagements in and around the city.

Gretchen Altpeter, soprano, pupil of Mr. La Forge, has just returned from a vacation spent touring Europe. Miss Altpeter has again resumed her studies in preparation for a busy season.

Franklin FitzSimons, baritone, opens his season with a program at the New York State Congress of Parents and Teachers, convening in New York during the week of Oct. 4.

Claude Warford, teacher of singing, returned from Europe recently, after his successful summer session in Paris. He has again resumed teaching at his New York studios. This season Mr. Warford will continue the scheme of presenting his "Operatic Revue" to the public, Willard Sektberg having been again engaged as conductor. Excerpts from "Hérodiade," "Thaïs" and "Mireille" have been added to those hitherto given.

Lottice Howell of the Klibansky studio, was well received at the first performances of the Harling Opera. "Deep River," where she sang the leading rôle in Lancaster, Pa., Sept. 18, and in Phila-

Dusolina Giannini Begins European Recitals

Dusolina Giannini, after completing her first two weeks of operatic guest appearances in Berlin, has begun a recital tour. On Sept. 22 and 24 she appeared in a pair of symphony concerts at Frankfort am Main, and on Sept. 28 she gave her first recital of the season in Berlin. Between Sept. 30 and Oct. 3 she returned to the Opera for two more guest appearances and on Oct. 5 she will give her first recital of the season in Hamburg, where she will also, at the end of November, appear in a few guest operatic performances.

Suzanne Keener and Edmund Burke to Sing at University of Virginia

Suzanne Keener, coloratura soprano, and Edmund Burke, baritone, will open the McIntire series of concerts at the University of Virginia on Oct. 6. Both artists will be heard in operatic excerpts and groups of songs, and Miss Keener will sing folk-songs, in costume. Immediately following this recital, Miss Keener will leave for a tour of twenty concerts in the Middle West, through the States of Missouri, Kansas, Arkansas, Iowa, Oklahoma, Nebraska and Texas.

Petroff Stage Feature Seen at Rivoli

The feature stage attraction at the Rivoli Theater this week is a Doris Petroff production entitled "Miracle of Love." Kearum, Persian pianist, gives a short recital and Harry Murtagh, the Rivoli organist, features "Ting-a-Ling," the "Waltz of the Bells." The Orchestra, under Irvin Talbot, plays "Gypsy Love,"

Philadelphia, Sept. 21. She will be heard in New York on Oct. 4 at the Imperial Theater.

Other members who appeared in the same opera and are studying with Mr. Klibansky, are: Louise Rohnstadt, Anna Prinz, Ruth Witmer, Helen Eastman, Anne Elliott, Adelina Baranyai, Leonard Saxon.

Vivian Hart was heard to advantage in "Countess Maritza," which opened Sept. 18 at the Shubert Theater in New York. She will give an Aeolian Hall recital in November.

Aimee Punshon is singing as soloist at the Harlem Dutch Reform Church. She and Cyril Pitts gave a recital over WRNY on Sept. 17.

Louise Smith returned recently from a successful western tour. She has been engaged as soloist at the Temple Bnai Israel in Elizabeth, N. J.

Maria Kalla, another Klibansky pupil, has been substituting at the Second Presbyterian Church in Paterson, N. J. She will be heard at the concert of the Linden Methodist Church in Linden, N. J., Oct. 1.

Pupils of the Frantz Proschowsky studio are holding church positions in and around New York.

Doris Emerson for the last four years during the summer months, has been soprano soloist at the Old South Church in Boston.

Hazel Tuthill, contralto, is singing at the Hillside Presbyterian Church in East Orange, N. J.

Cantor Joseph Shapiro is soloist at the Temple Bnei Israel and Sheerit Judah. Cantor Shapiro, on Aug. 22, sang to 25,000 in the Coney Island Stadium.

Grace Demms is the soprano soloist at the Broadway Presbyterian Church.

Rose Reed, contralto, is at the St. Marks Church in Rockwell Center and Temple Mount Zion.

Elizabeth Lennox, contralto, is soloist in Ridgewood, N. J.

Eleanor Starkey, protégé of Mr. and Mrs. Pierre Du Pont, is the soprano soloist at St. Paul's Episcopal Church in Rahway, N. J.

Blanca De Pinellos has been engaged for ten weeks at the new Roxy Theater, when it is completed.

Helen Bourne and Paul McMains are playing in "Lady-Fair."

Esther Cooper has signed a contract to tour under the Arrow Amusement Corporation.

Leonora Cori is soloist at the Rialto Theater during September and into October.

Caroline Andrews is back at the Capitol Theater.

"Merry Widow," "Gold and Silver" and other Lehár melodies. A James Fitzpatrick short feature, entitled "Songs of France," and the news weekly round out the program.

De Gaviria Takes Temporary Leave of San Carlo Company

James De Gaviria, guest tenor of the San Carlo Opera Company, left that organization after the performance of "Il Trovatore" on Wednesday, to fulfill engagements at the Maine Festival. Mr. De Gaviria is to sing Radames in "Aida" on Oct. 2 in Bangor, and on Oct. 6 in Portland. He rejoins the Gallo forces after these appearances.

James Woodside Books Busy Season

James Woodside, baritone, has already many engagements for the coming season, among them his annual New York recital to be given Dec. 9 in Town Hall, and several reengagements. During the summer Mr. Woodside spent six weeks as guest teacher at the Institute of Music Education, Pennsylvania State College, to which post he has been elected again for next season.

Carl Friedberg Arrives from Baden-Baden

Carl Friedberg, pianist, arrived on Sept. 25, after summering in Baden-Baden, Germany, where he has organized an international chamber music

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festival to be held for the first time next spring, with American music featured. Mr. Friedberg, in addition to his master classes, has been concertizing with success this summer. He played to sold-out houses in Scheveningen and Bad Nauheim under Schnevoigt and his farewell concert before sailing at the Baden-Baden Opera House was a triumph. Among the pianist's engagements this winter are appearances with the New York Philharmonic, Cincinnati Symphony, and Portland Symphony, and with the Friends of Music in New York. He has also been engaged for a concert with orchestra in Paris and invited to make a tour of Spain next fall.

ENGELHARDT RESIGNS

Leaves Baldini for Engles Post—Baldini & Tremaine, New Firm

The concert management bureau of Baldini & Engelhardt announces the retirement of the junior member of the firm, George Engelhardt, who has resigned and will be succeeded by Henry C. Tremaine, son of H. B. Tremaine, president of the Aeolian Company. The new firm will be known as Baldini & Tremaine.

Baldini & Tremaine have the exclusive management of Frieda Hempel, soprano; the Goldman Band, Edwin Franko Goldman, conductor; Nadia Reisenberg, Russian pianist; Bruce Benjamin, American tenor, and Paul Ross, Dutch pianist.

Mr. Engelhardt becomes manager of the publicity department of Concert Management George Engles.

Hutcheson To Begin Season At Worcester

Ernest Hutcheson will open his season at the Worcester Festival on Oct. 8. This engagement will be followed by the Chamber-Music Festival at the Library of Congress in Washington, where Mr. Hutcheson is to play the piano part of the Fauré Quintet with the Pro Arte Quartet. He will give his first New York recital of the season in Carnegie Hall, Oct. 13.

Mrs. Feininger Resumes Teaching

Mrs. Karl Feininger, coach and piano instructor, has returned from a summer spent at Westport, Conn. Mrs. Feininger has re-opened her New York studio and is planning to open another studio, in a downtown location, with Margaret Ayer Cobb, singer and teacher. During the summer Mrs. Feininger and Mrs. Cobb were heard frequently in joint recitals, appearing before the summer colony in Westport and vicinity.

Sundelius To Give Recitals Before Opening of Metropolitan Season

Marie Sundelius, before the opening of the Metropolitan Opera season, is fulfilling concert engagements, including an appearance as soloist with the Syracuse Symphony on Oct. 9, and recitals in Mercersburg Academy, on Oct. 12 and 13, in Louisville, Ky., on Nov. 2, with Hans Kindler, cellist, and in Rochester, N. Y., on Nov. 27. Meanwhile she will appear as soloist with the Duluth Symphony, in Duluth, on the 14th of the same month, and with the Apollo Club of Chicago, on the twenty-second.

Florence Easton Will Give Concerts Before Opening of Opera Season

Florence Easton, previous to her operatic appearances at the Metropolitan, will fulfill concert engagements in Winthrop College, Rock Hill, S. C., on Oct. 1, and Paterson, N. J., on Oct. 19. The soprano will be soloist with the Detroit Symphony, in Detroit, in the orchestra's regular pair of concerts on Oct. 21 and 22.

Edna Richolson Sollitt To Give Recital

Edna Richolson Sollitt, Chicago pianist, will give a recital in Chickering Hall, on the evening of Oct. 5. Mrs. Sollitt has toured this country several times, playing in almost every important city. This season she will begin her third consecutive tour as soloist with the Barrère Little Symphony.

Zlatko Balokovic Begins European Tour

Zlatko Balokovic, Croatian violinist, began his European tour on Sept. 29 with a recital in Zagreb, Yugoslavia. This is to be followed with a tour of twenty concerts in Yugoslavia, Czechoslovakia and Rumania. After that Mr. Balokovic will play in Berlin, Holland, Germany, Austria and France.

VOCAL TEACHERS RETURN

Romualdo Sapió and Clementine De Vere Speak of Conditions Abroad

Romualdo Sapió and Clementine De Vere, his wife, have returned from their summer vacation in Europe for a season of joint vocal teaching which promises to be unusually active.

"Although the summer season is not the best for judging musical conditions abroad," said Mr. Sapió, "our impression is that there is a strong revival of interest in instrumental music. Of course, opera remains the main attraction in France and Italy. More theaters are open, and it seems that the public has become more discriminating. The days of the 'top note furore' are over. People want more real musical value."

Some former pupils of Mr. and Mrs. Sapió have sung with success recently in Italy. Among these are Ruth Thompson, Selma Segal, Amelia Branca and Norbert Adler. Among the most prominent of their pupils who have sung in America is Louise Stallings, who recently returned from a tour.

Eugenia Van De Veer Sings at Proschowsky Studio in New York

Eugenia Van De Veer, soprano, gave a recital in the studio of Frantz Proschowsky on Friday evening of last week, with Melita Krieg assisting at the piano. Miss Van De Veer comes from Chicago, where she is prominent socially as well as musically. She has a voice possessing distinct dramatic qualities and of a particularly beautiful quality. Her singing of Rossini's "La Danza" and Fourdrain's "L'Isba en Flammes" and two Elizabethan love songs by Hammond, deserve particular comment for their beauty of delivery and intelligent differentiation in mood. Miss Van De Veer's enunciation was highly commendable, particularly in the French group. She added to the printed program, which included compositions by Handel, Pergolesi, Brahms, Strauss, Schubert, Schumann, Weckerlin, Saminsky, Debussy, Scott and Hageman, among the additions being the "Ständchen" of Strauss. L. E.

Helen Stanley Will Sing Opera With Philadelphia La Scala

Helen Stanley has closed her summer home in Twin Lakes, Conn., and returned to Stamford, where she is busy with preparation for her season, which will include both opera and recital engagements. On Nov. 7 she is appearing with the Philadelphia Civic Opera Company as Elizabeth in "Tannhäuser." Later in the same month she is singing the title rôle of "Madama Butterfly." Mme. Stanley's Chicago recital is scheduled for Nov. 7.

Mannes School to Open Eleventh Season

The David Mannes Music School will open its eleventh season Oct. 7. Mr. and Mrs. Mannes have just returned from Europe after a summer spent at Antibes and on the French Riviera, in Italy at Florence, Rome and Perugia.

PASSED AWAY

Mr. and Mrs. Wilmot Goodwin

MINNEAPOLIS, Sept. 25.—Wilmot Goodwin, operatic and concert baritone, and his wife, known professionally as Florence Austin, violinist, were killed recently in a railroad accident near Fairchild, Wis. Mr. Goodwin was well known throughout the country as a concert and opera baritone. He was a member of the cast of "Mignon" when Mabel Garrison made her operatic début in Boston in 1912. Mrs. Goodwin was born in Galesburg, Mich., in 1884, and was trained at the Conservatoire in Liège, Belgium, being the first American to win a first prize there. Both Mr. and Mrs. Goodwin were well known as teachers, and at the time of their death, carried on the Clef Studios in this city.

Agnes Collier Heath

CHICAGO, Sept. 25.—Agnes Collier Heath, supervisor of music in the Chicago public schools, died suddenly on Sept. 19. Mrs. Heath was born in England in 1857, and came to this country in 1876. She had been connected with the school system here for more than forty years.

EUGENE STINSON.

John Philip Sousa Leads Harmonica Band

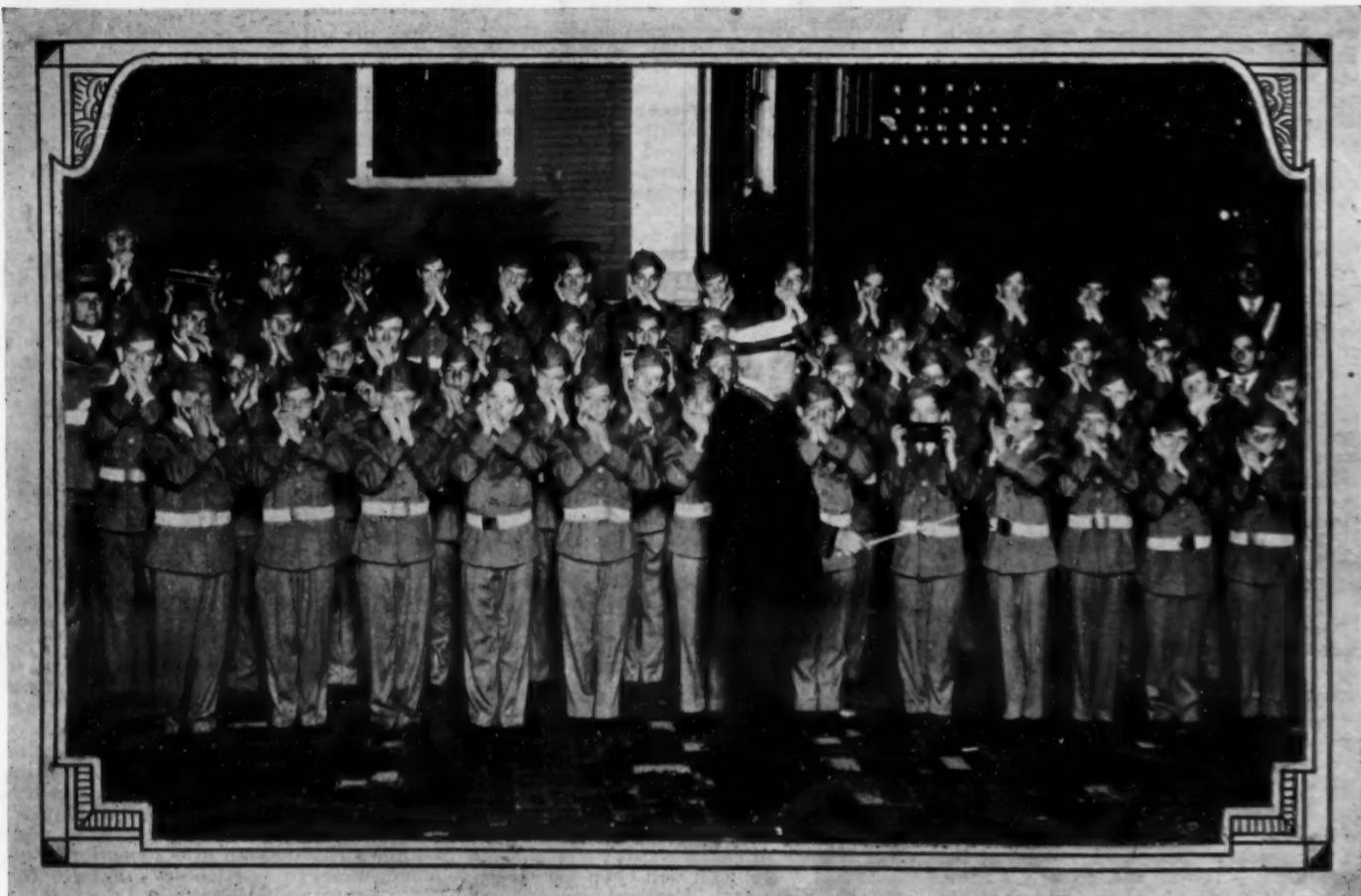


Photo by Robert Neff Langacre

PHILADELPHIA BOYS RESPOND TO COMMANDER'S SALUTE

WILLOW GROVE, PA., Sept. 25.—A tremendous ovation greeted the Philadelphia Harmonica Band recently, when it appeared at Meyer Davis' Willow Grove Park and played "The Stars and Stripes Forever" March under the leadership of Lieutenant-Commander John Philip Sousa. Here they are shown in

the photograph with Lieutenant-Commander Sousa conducting them—sixty Philadelphia boys, all trained performers on their instruments, made so by Albert N. Hoxie, Jr. Sousa expressed himself as being thoroughly surprised and delighted over the boys' ability, named the work "a wonderful movement," one that

"raised the morale of the child," "kept them away from undesirable pastimes and conditions, and undoubtedly led to a higher musical education." His many complimentary statements served as a great inspiration to the boys of the Band, and met with a serious and favorable response from the vast audience.

SYMPHONY ARRANGES ALTERNATING LIST

Additional Recitals Announced for October in New York

The New York Symphony will inaugurate a new schedule this season when it changes its policy of giving identical programs at its Thursday afternoon and Friday evening concerts. Instead, one week the Friday evening and Sunday afternoon programs will be the same, the next week the Thursday afternoon and Sunday afternoon concerts will be paired. Soloists appearing in Carnegie Hall for a mid-week concert will also be at Mecca Auditorium the succeeding Sunday.

The opening program of the Symphony's season, on Oct. 29, as announced in last week's issue of MUSICAL AMERICA, consists of the Ibert novelty, "Les Reconnaissances," the Mozart Symphony, No. 35, in D, d'Indy's "Symphony on a French Mountain Song" for piano and orchestra, with Alfred Cortot as soloist, and the Prelude to "Die Meistersinger."

Willem Mengelberg's list for the Philharmonic's inaugural concert on Oct. 14, which also appeared in these columns, comprises Howard Hanson's new "Pan and the Priest," Beethoven's Eighth Symphony, three excerpts from "The Damnation of Faust," and a Sinfonia

in B Flat of Johann Christian Bach, which is a Philharmonic novelty as arranged by Fritz Stein.

Additions to the list of October concerts and recitals already published includes, during the week of Oct. 10, appearances by the Mischa Elman Quartet, and Ernest Hutcheson, pianist. During the week of Oct. 17 are scheduled Beniamino Gigli, tenor; the Ukrainian National Chorus; Richard Crooks, tenor; Gray Perry, pianist; Mieczyslaw Münz, pianist; Barbara Maurel; Toscha Seidel, violinist; Donald Tovey, pianist, and Paul Ryman.

Supplementary to the Oct. 24 list are John McCormack; Dora Rose; Mina Hager; Sydney Silber, pianist; Signe Johanson, pianist; Leon Sampaix, pianist; Earl and Stanley Hummel, pianist and violinist; Paul Doguerneau, pianist; the Belgian Pro-Arte Quartet; Reinhard Werrenrath, baritone; Alexander Brachocki, pianist; Arthur Baecht, violinist, and Tito Schipa, tenor.

Elizabeth Day Scores Berlin Success

Elizabeth Day, American mezzo-soprano, won a great success in her first solo appearance with the Berlin Philharmonic last week, so European reports have it. She sang, among other things, Respighi's "Il Tramonto," which was enthusiastically received. It had been Respighi's intention to conduct on this occasion, but partly because of ill-health and partly owing to a contract with the Berlin Society of the Friends of Music to direct the same orchestra and program of his compositions on Nov. 11, he asked to be excused. Mrs. Day's interpretations of Mozart and Beethoven pleased the audience, which expressed its appreciation with prolonged applause.

Enrichetta Onelli Undergoes Operation

Enrichetta Onelli, soprano, in private life the wife of Edgar Schofield, concert baritone, was operated on at midnight last Sunday, for a severe mastoid condition. Mme. Onelli and Mr. Schofield arrived from Europe on Sunday morning. She had been treated for severe earache during a stay in Cannes, France, but the French doctor pro-

nounced it as not being serious. Shortly after reaching her home on Sunday, Mme. Onelli was taken gravely ill and by evening the surgeon decided that an immediate operation was necessary. At latest advices her condition was reported as favorable.

TALLEY AIDS FUND

Soprano Gives Concert For Home City Music Education Project

KANSAS CITY, Sept. 25.—Marion Talley, soprano of the Metropolitan Opera, gave a concert at Convention Hall in her "home" city, on the evening of Sept. 22. The event was for the benefit of a fund for deserving young musicians of Kansas City.

The proceeds of the concert were \$11,505. Miss Talley stated that she would aid this project again in the future. The soprano contributed her services and otherwise defrayed the cost of the concert. The fund will be in charge of a local committee.

Miss Talley has chosen this way to repay the interest of the Kansas City friends who raised a fund to provide her with means for study abroad.

Memorial Chimes Are Dedicated at Iowa Teachers' College

CEDAR FALLS, IOWA, Sept. 23.—The chimes in the campanile at the Iowa State Teachers' College were formally dedicated Sept. 19. The performer was Andrew Meneely of Watervliet, N. Y. The chimes, numbering fifteen bells, are said to be the largest in any educational institution in the United States. They will be played three times daily by George Samson, Jr., and Irving Wolfe of the music department of the College. The chimes and campanile were bought with funds given by alumni and students as a memorial to founders of the College. The cost of the chimes was \$22,500.

B. C.

New Russian Opera Is Based on Tolstoi Work

PARIS, Sept. 20.—A new Russian opera based on Tolstoi's novel, "War and Peace," will be given its première in the coming season at the Great Theater in Moscow.

Mussolini Gives Organ to Pantheon in Rome

THE Italian Premier, Benito Mussolini, has presented a new organ to the Pantheon in Rome, according to an Associated Press dispatch from Europe. The famous building contains the tombs of the kings of Italy and is the burial place of Raphael.

It has previously had only a movable organ, the dispatch states. It had been feared that the symmetry of the interior would be marred by installing a permanent organ. This, however, has now been done without injury to the architectural plan, as the organ has been placed in a niche on the left side of the choir.

MUSICIANS ARRIVE FOR EARLY SEASON

Many Prominent Folk Here After Vacations Spent in Europe

Sailing lists this last week featured the names of many musicians—singers, conductors, instrumentalists.

Among those arriving Sept. 22 on the Homeric were: Ross Ponselle, Metropolitan soprano; Lawrence Gimian, musical critic of the New York *Herald Tribune*; Robert Pollak, head of the violin department at the San Francisco Conservatory, and Horace J. Parmelee, vice-president of the concert management firm Haensel & Jones. On the France the same day came Serge Koussevitzky, conductor of the Boston Symphony, and A. Buzzi-Peccia, New York vocal teacher.

Clarence H. Mackay, chairman of the board of directors of the Philharmonic Orchestra, and Georges Baklanoff, baritone of the Chicago Opera, arrived Sept. 24 on the Mauretania. Edward Ziegler, assistant general manager of the Metropolitan Opera Company, came Sept. 25 on the George Washington. On the Columbus, the same day, came an unusually large musical delegation—Artur Bodanzky, Metropolitan conductor; Samuel Thewman and Wilhelm von Wymetal, Metropolitan stage directors; Carl Friedberg, pianist; Albert Holy, harpist of the Boston Symphony; H. Hohner, harmonica maker.

On the Ohio, Sept. 26, came Fritz Reiner, conductor of the Cincinnati Symphony. Paul Kochanski, violinist, came Sept. 28 on the Paris. Other recent arrivals are George B. Nevin, composer, and David and Clara Mannes, directors of the David Mannes Music School, on the Patria, Sept. 20.

Leopold Godowsky, pianist, sailed Sept. 22 on the Berengaria for his fifth world tour. He will play in Poland, Finland, Scandinavia, Germany, Holland, Belgium, and, at the invitation of the Soviet Government, will give fifteen concerts in Russia. Mrs. J. E. Allen of the Musical Artists' Teachers' Agency sailed Sept. 23 on the American Trader, to engage singers for the American concert stage.

Gatti-Casazza Sails For America

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, sailed for America on Friday of last week. Mr. Gatti-Casazza, who is aboard the Conte Biancamano, embarked from Genoa.

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Ban on Bagpipes Is Imposed in Glasgow

GLASGOW, SCOTLAND, Sept. 20.—The bagpipe is under a ban in Glasgow. Hotel guests and tenants in the neighborhood of the Highlanders' Institute complained of the noise caused by the playing of these instruments and by dancing there after midnight, and an interdict action was brought in the Sheriff Court. As a result a general order was made limiting the hours in which the bagpipes might be played in the city—and the Institute agreed to keep its windows closed.

Württemburg Town Stops Lecture with Music

BERLIN, Sept. 15.—When a Russian violinist wished to deliver a lecture on the music he was to play at a concert in Heilbronn, the police recently forbade it on the ground that it would "endanger the public order and safety." Perhaps the authorities feared that the address might include Soviet propaganda, but at any rate they found an old civic statute dating from the year 1879 to support their contention. The audience, according to the *Algemeine Musikzeitung*, was very indignant about the ruling.